

VISIT...

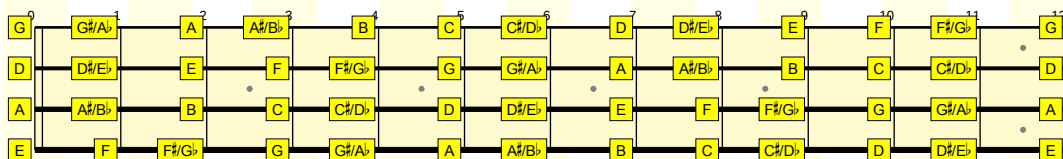
LANZAROTE
Caliente.COM

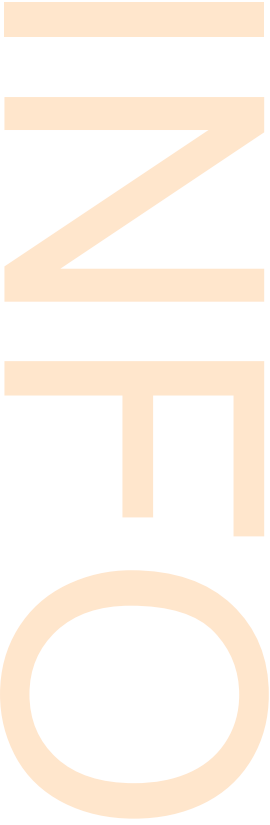
fret farm

The Complete, Undiluted, and Extremely Useful

BASS GUITAR

Reference





INFO

The book, its contents, and its layout and design are Copyright (c) 2003-2005 Fret Farm Productions. All rights are reserved. In particular, you may not copy or distribute this book, in any form, electronic or physical, save for making print-outs for your personal and sole use.

You have purchased the right to print this electronic book for your own personal use: not to make copies for all your friends.

Please respect the effort that went into creating the book, and stump up the very modest cover price for your own copy (or buy your mates a copy each). We've worked hard to make sure it is as useful as it can possibly be, and further editions will only be secure if you support it with your purchases.

For more information about how to use these charts, including tutorials on chord voicing, scale playing and writing songs, visit the fret farm at www.fretfarm.com.

MESSAGE FROM THE VET

This book was born on the fret farm on Thursday June 09, 2005. It is a healthy version 4 delivery, with all its charts and diagrams in place.

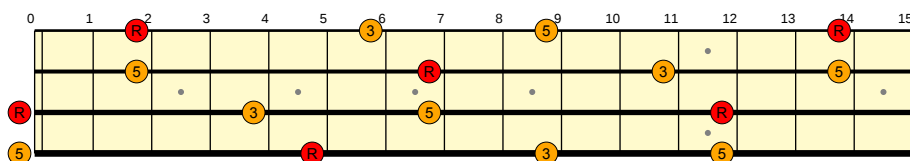
INTRO

This book contains a complete reference to playing a standard-tuned bass guitar.

It contains detailed key-by-key information, an exhaustive library of chords, and comprehensive scales for soloing. The book is intended as a quick reference for a wide range of players. It can be used to help learn chords, to practice soloing, or to write complete songs.

CHORD AND SCALE DIAGRAMS

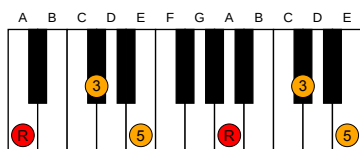
Most of the chord and scale diagrams in this book are shown as a full fretboard, with all notes marked. For example, the chord of A major looks like:



The different notes in the scale or chord are marked with different symbols. The root note is marked in red, with the R symbol, for example.

To play a bass part under a chord, you can play any of these notes, and it will be guaranteed to work. Alternatively you can play a bass chord by selecting one note of each kind.

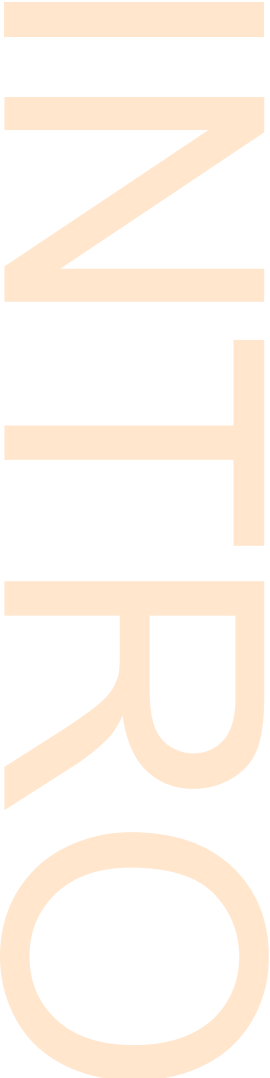
Some scales and chords are also shown on a piano keyboard, for those occasions where you really need to show the pianist what to do:



BITS OF THE BOOK

The book is arranged in four parts.

The Key Reference consists of twelve double-page spreads, one for each major key. It is designed to be a one-stop shop for playing in any key, giving a chord reference for each chord, scales and important scale variations, and songwriting aids.



The Chord Reference is a catalog of the most important chords for each of the twelve root notes. If you need to find an unusual or exotic chord, you'll find it here.

The Scale Reference is just like the Chord Reference, but gives complete scales. It contains a wide range of unusual scales that can be used to give original solos.

The final section of the book has a series of useful summary charts. There is a quick-glance voicing chart and a table showing the scales that work over different chords.

THE KEY REFERENCE

The key reference is designed to give you all the information you need to play in one key. There are copies of the reference for each root note.

On the left hand page are the major and minor scale references. There are also chord references for each of the chords in the key.

On the right are a set of more exotic scales for the same root, including pentatonic and different minor scales.

Underneath the scales is a chord map. This is designed to help you write songs in the key, or improvise for a while. The top half of the chord map shows the six chords in the major key. The arrows show which chords naturally flow from one another. Start at the red root chord, then jump anywhere else in the map. Finally follow the arrows back to the red root chord. Arrows with a filled arrowhead are more common transitions.

Under each chord, the map tells you which other keys the chord can be found in. You can use this to change key, simply look up the new key and pick up the chord in that chord map.

The bottom part of the chord contains the relative minor or major chord for each of the six. Following the downwards arrows gives an unusual effect to the song, but it also makes it harder to get back to the root note. Normally you'd do this only when you want to change key.

The final part of the key reference gives you another way of changing keys. It gives you a simple sounding chord progression to take you from one key to another. The smoothest modulations between all sets of keys are given. Some combinations of keys can't be reached directly without major to minor chord changes. For each of these the chart also suggests intermediate keys you can pass through if you don't like the sound of major to minor transitions.

FINDING OUT MORE

There are lots of things you can do with the charts in this book. The fretfarm website (www.fretfarm.com) has a whole set of different tutorials that show you how to get the most out of the chord diagrams, song writing charts, modulations and capo references.

ABOUT THE BOOK

Fret farm was originally created because no chord reference or scale book was available with the right information. Created for our own use, it proved so popular, we decided to make it public.

We create the books with the help of a custom-written software suite. The software understands the structure of music and the structure of your instrument. By changing the specification of the instrument, the software will automatically adjust chord diagrams, scales and voicings.

We then prepare the book from these diagrams, doing the layout and compositing. At each stage clarity is the most important concern: getting all the information you need on one spread, understandable at a glance (once you know what you're looking at, of course).

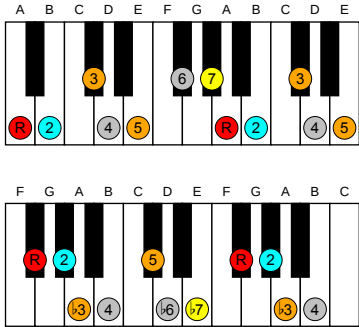
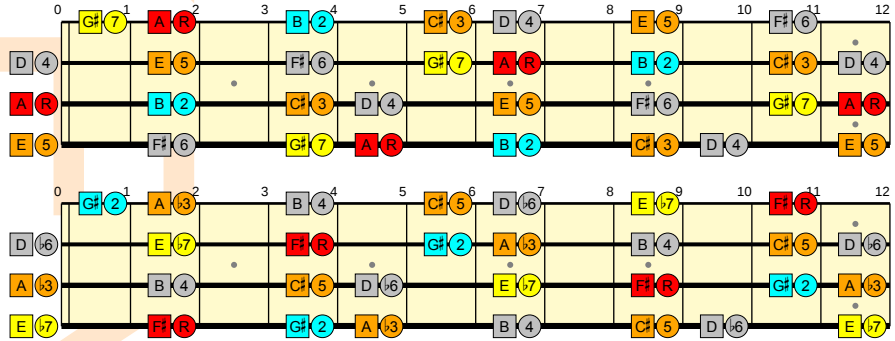
FRET

5

A 3 sharps

A major, F# minor, A ionian
B dorian, C# or Db phrygian, D lydian
E mixolydian, F# or Gb aeolian, G# or Ab locrian

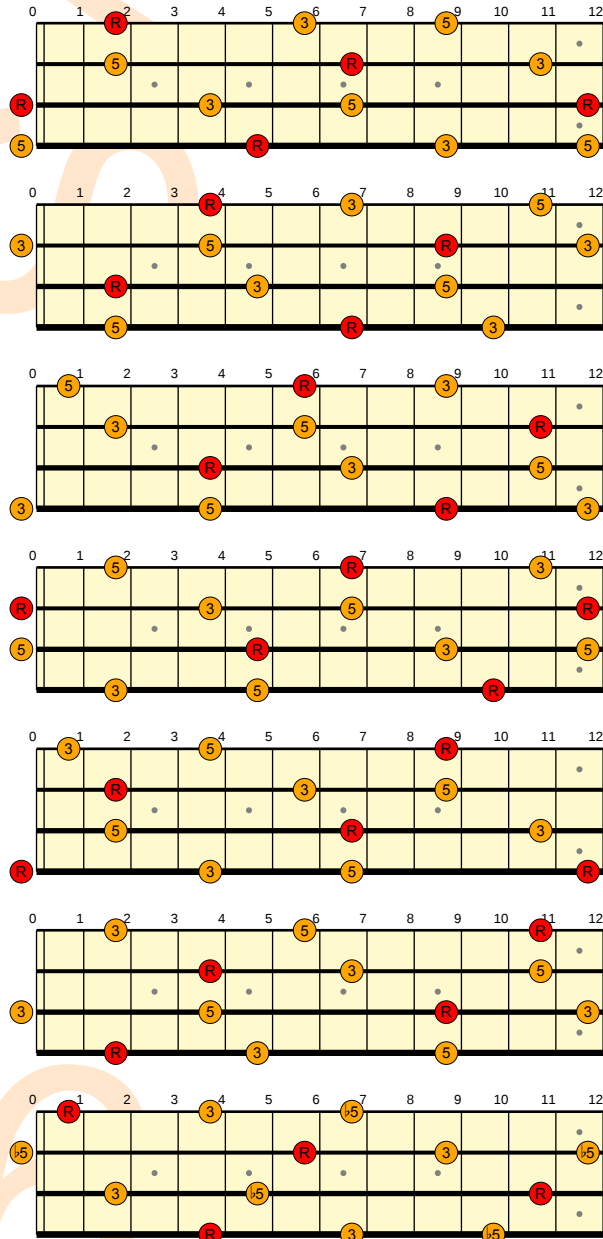
BASIC SCALES



major

F# minor

CHORDS



A

Bm

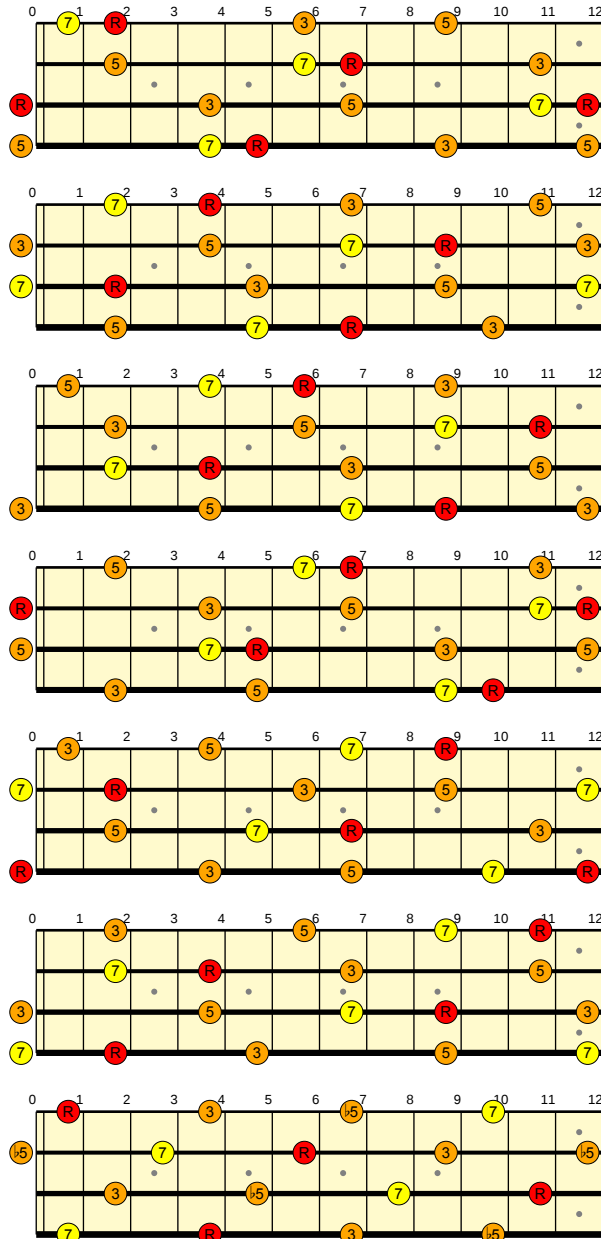
C#m

D

E

F#m

G#dim



AM7

Bm7

C#m7

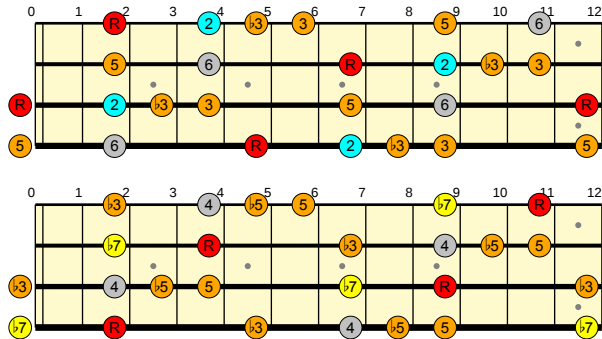
DM7

E7

F#m7

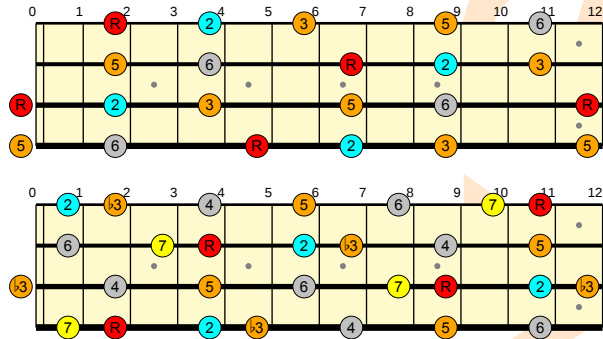
G#dim7

SOLOING SCALES



M blues

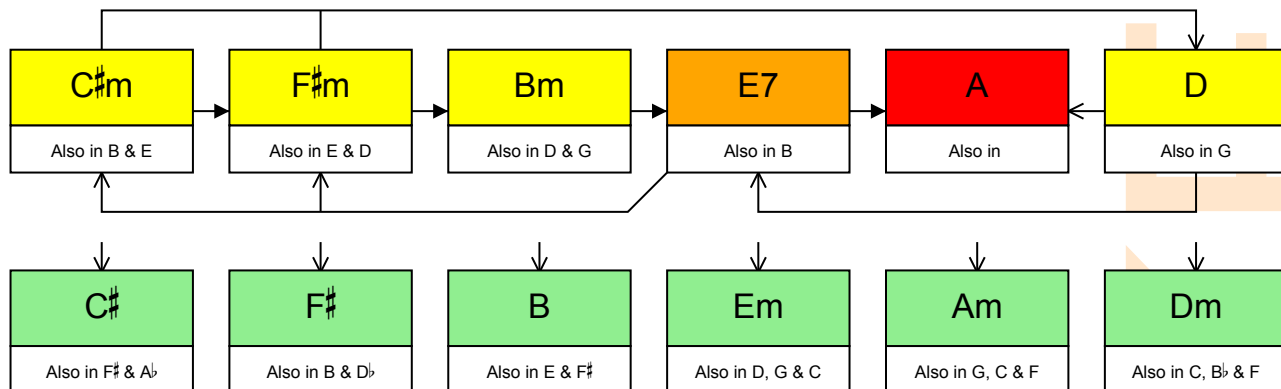
blues



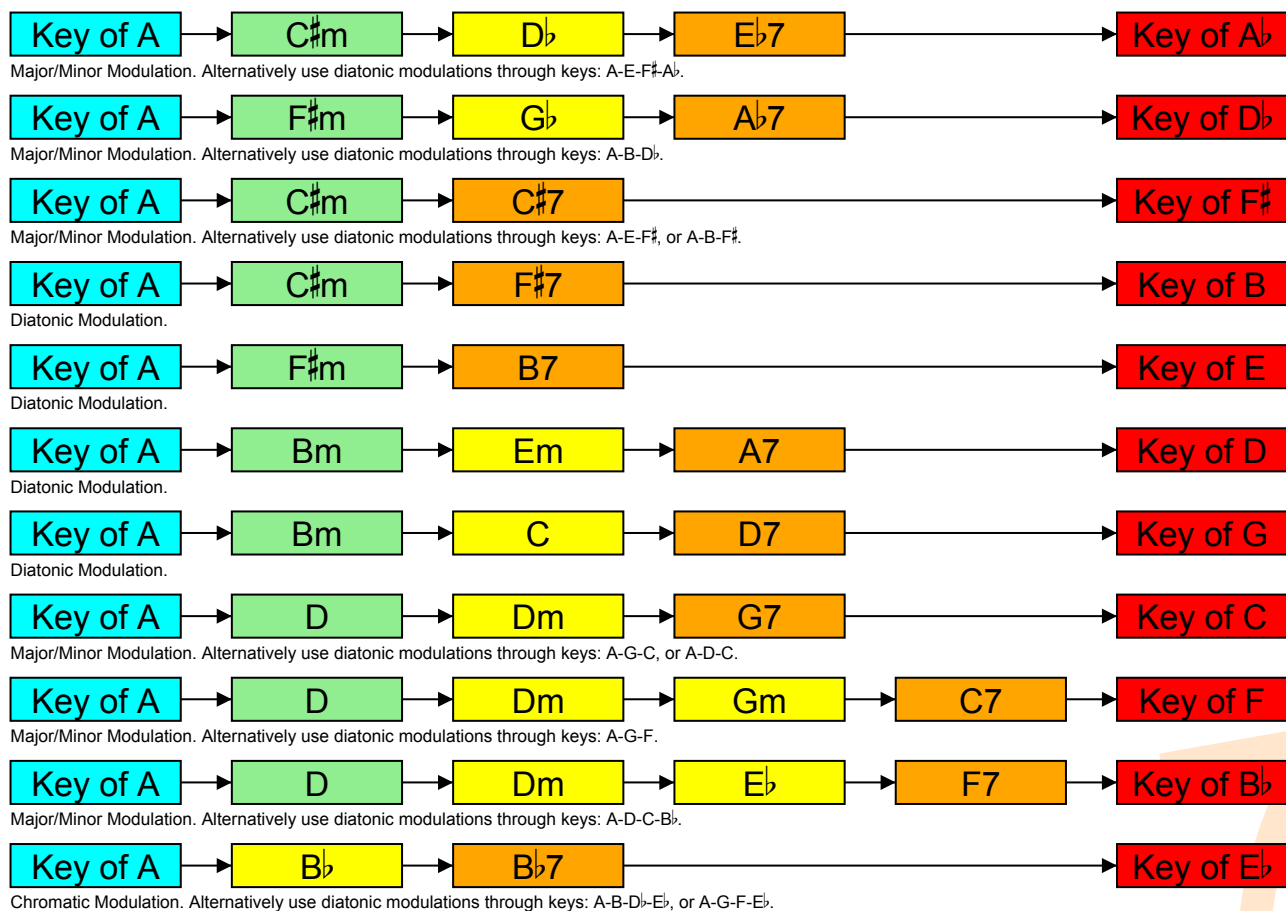
pentatonic

m. minor

CHORD PROGRESSIONS



CHANGING TO OTHER KEYS



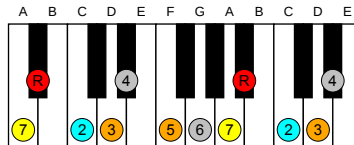
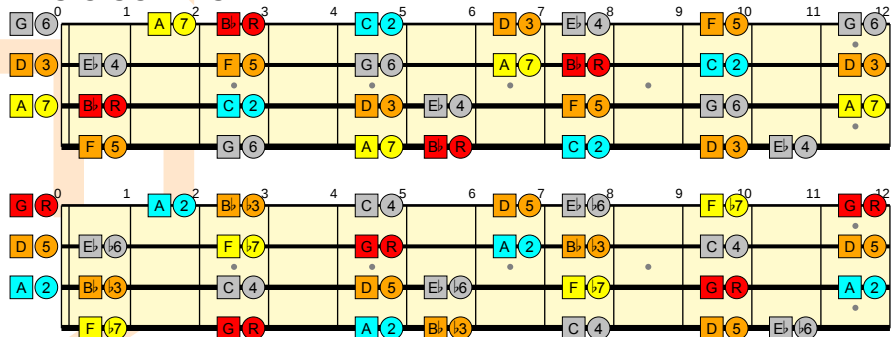
B $\flat$

A

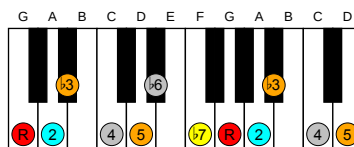
Capo 1 2 flats

B $\flat$ major, G minor, B $\flat$ or A $\sharp$ ionian
C dorian, D phrygian, E $\flat$ or D $\sharp$ lydian
F mixolydian, G aeolian, A locrian

BASIC SCALES

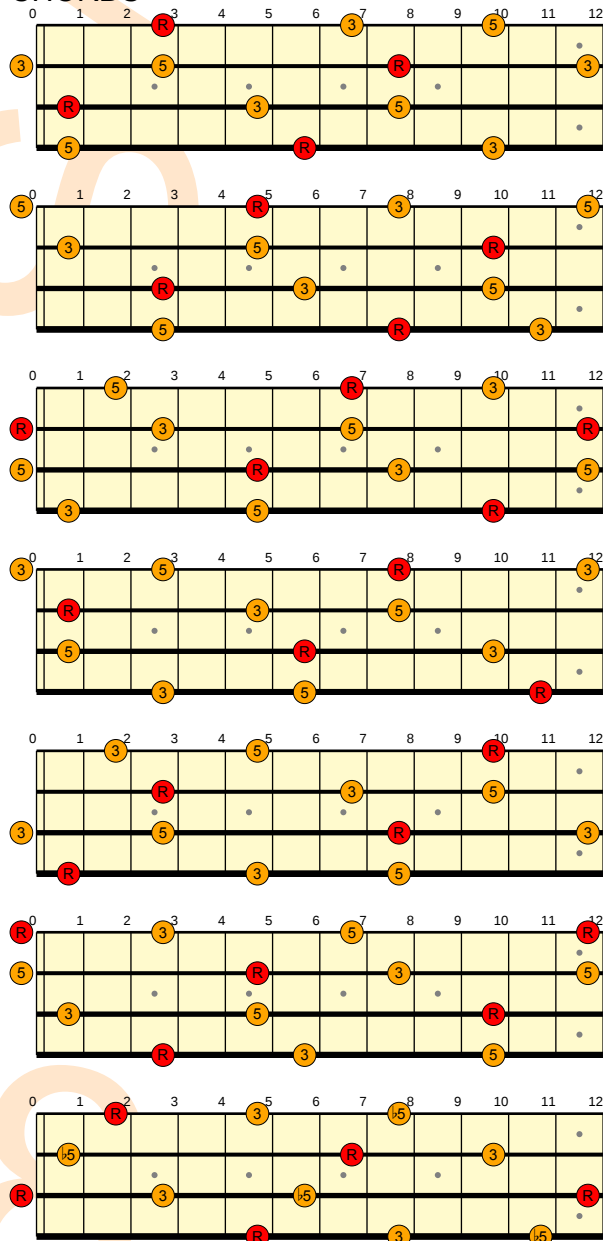


major



G minor

CHORDS



B $\flat$

Cm

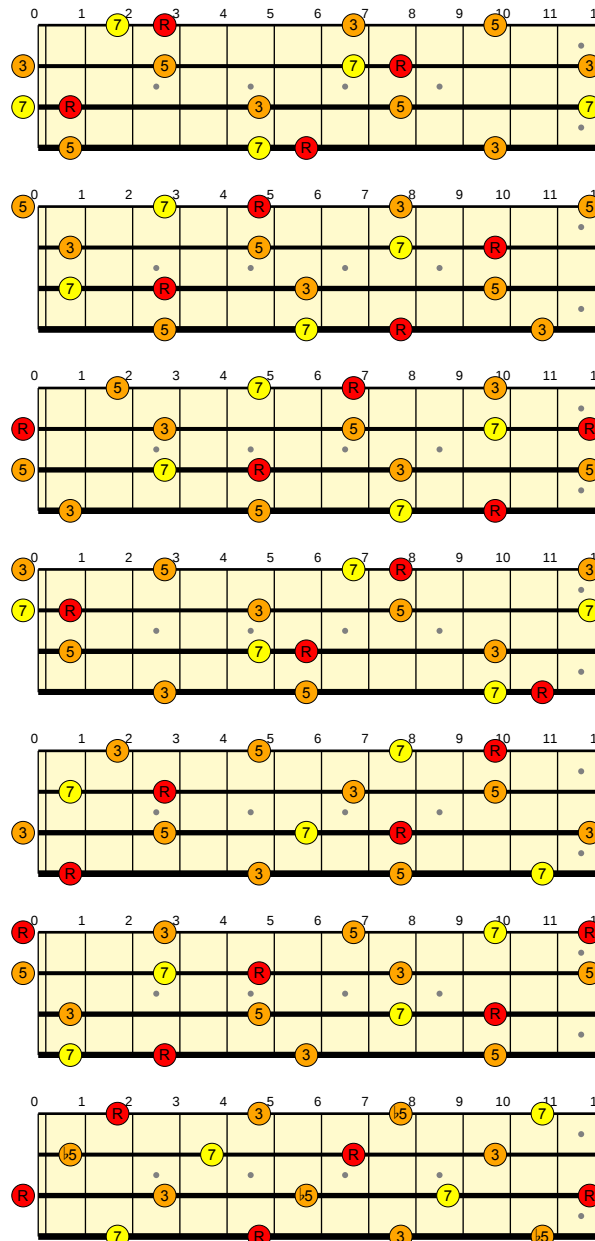
Dm

E $\flat$

F

Gm

Adim



B $\flat$ M7

Cm7

Dm7

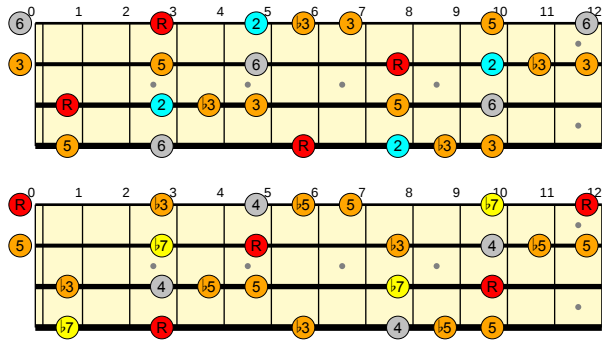
E $\flat$ M7

F7

Gm7

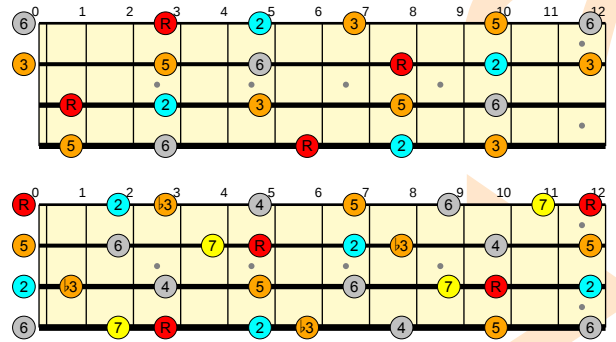
Adim7

SOLOING SCALES



M blues

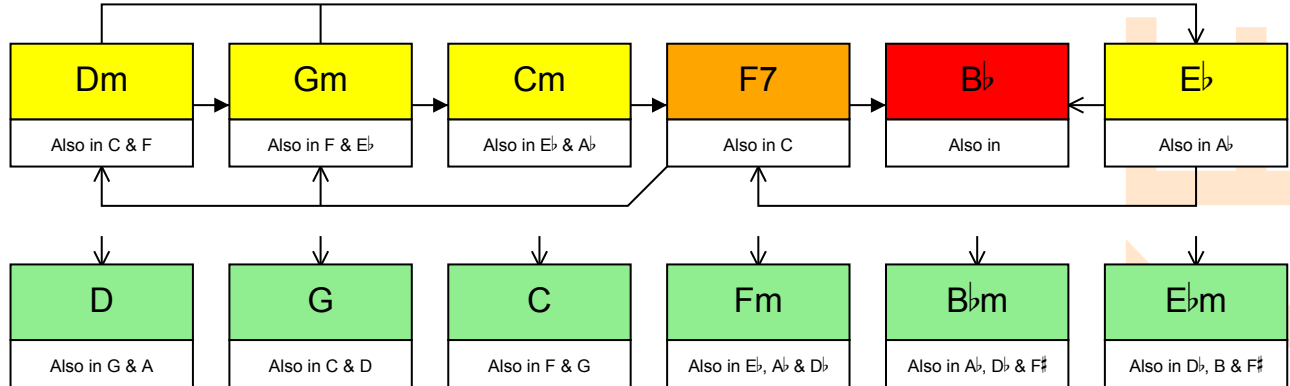
blues



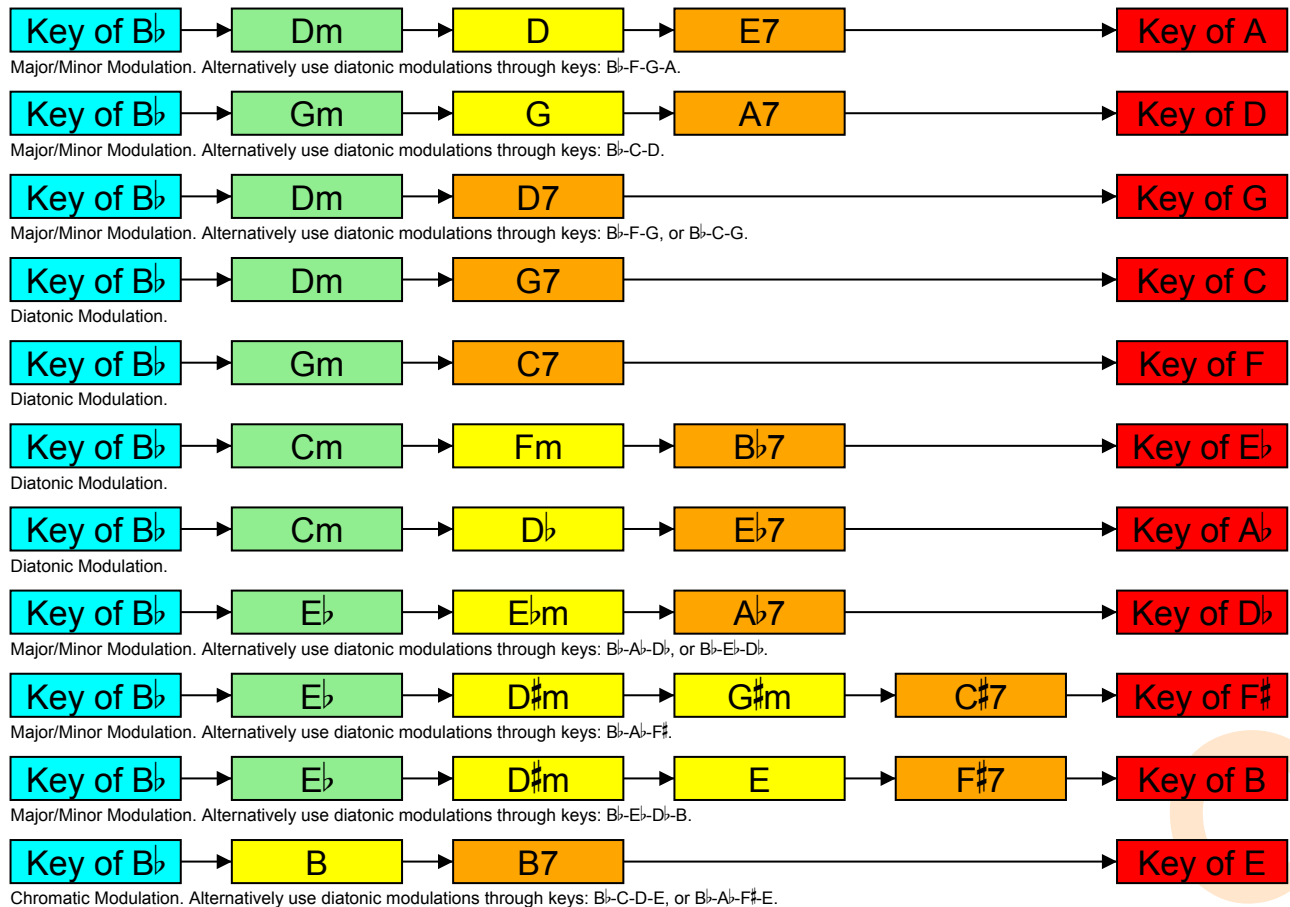
pentatonic

m. minor

CHORD PROGRESSIONS



CHANGING TO OTHER KEYS



B

A
Capo 2

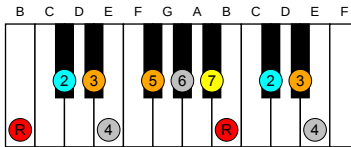
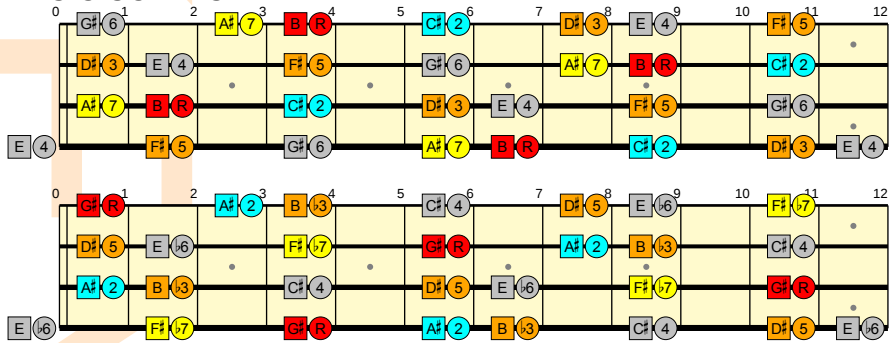
5 sharps
(7 flats)

B major, G# minor, B ionian

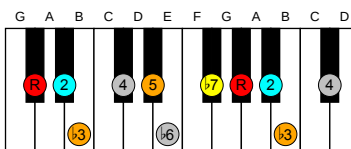
C# or Db dorian, Eb or D# phrygian, E lydian

F# or Gb mixolydian, G# or Ab aeolian, Bb or A# locrian

BASIC SCALES

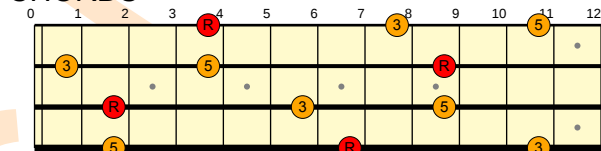


major

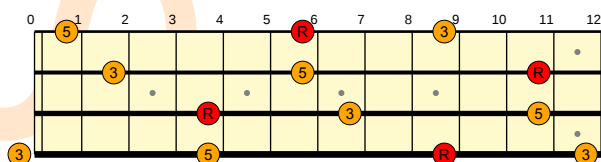


G# minor

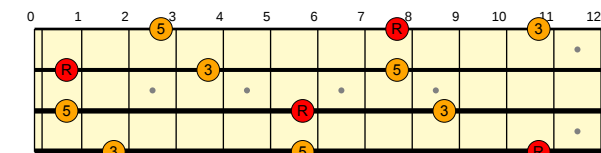
CHORDS



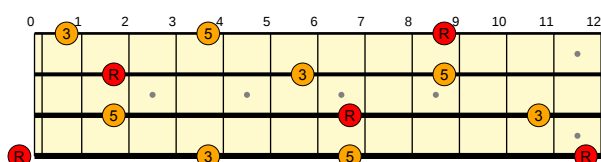
B



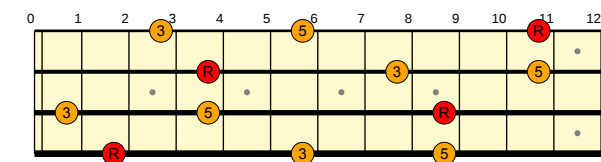
C#m



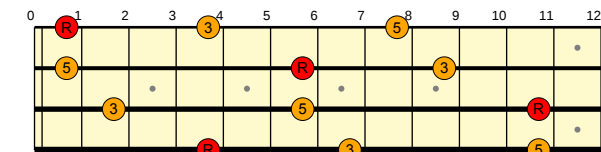
D#m



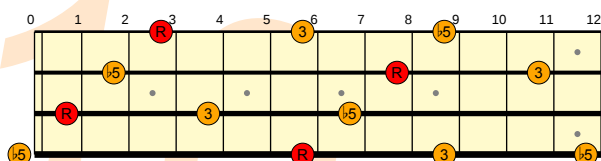
E



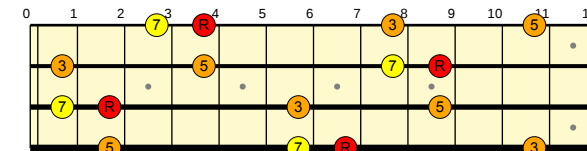
F#



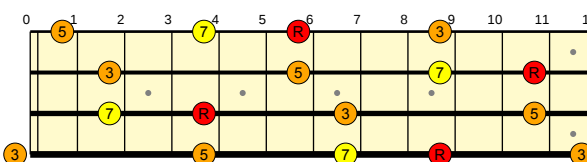
G#m



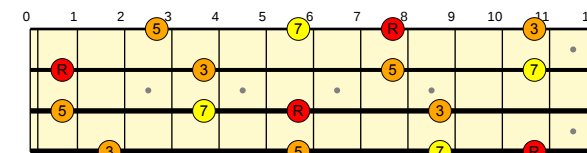
A#dim



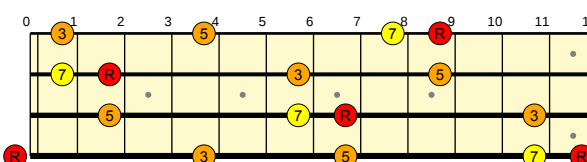
Bm7



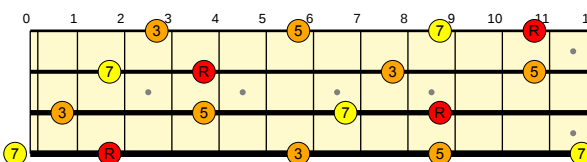
C#m7



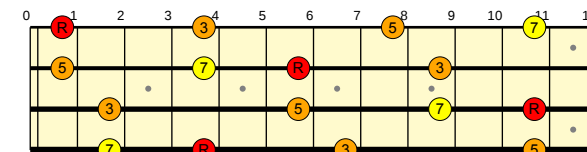
D#m7



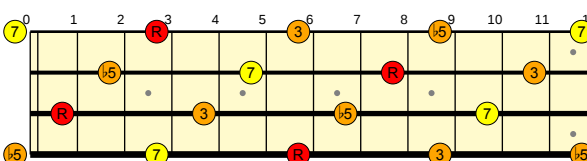
Em7



F#7

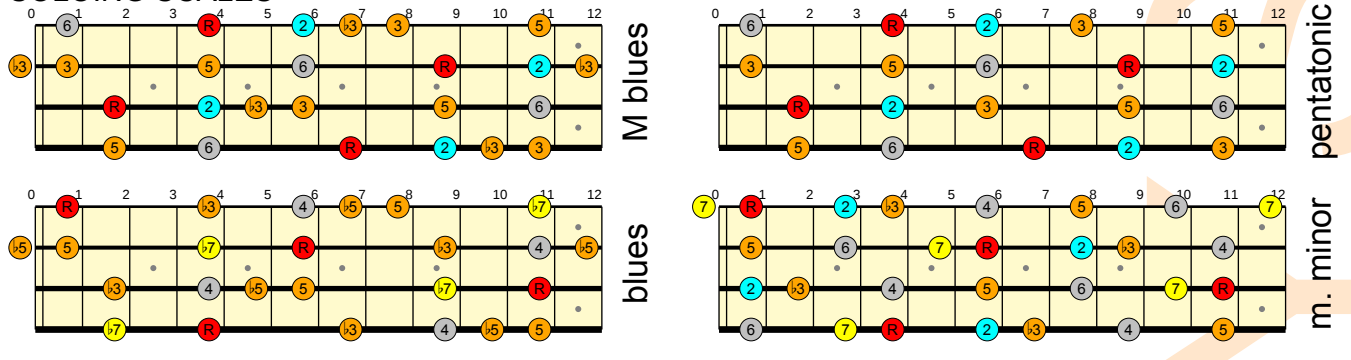


G#m7

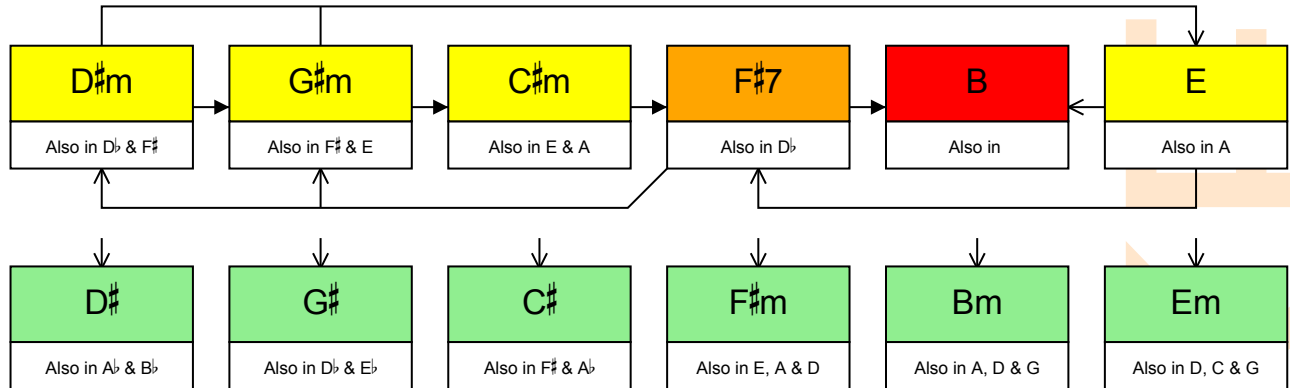


A#dim7

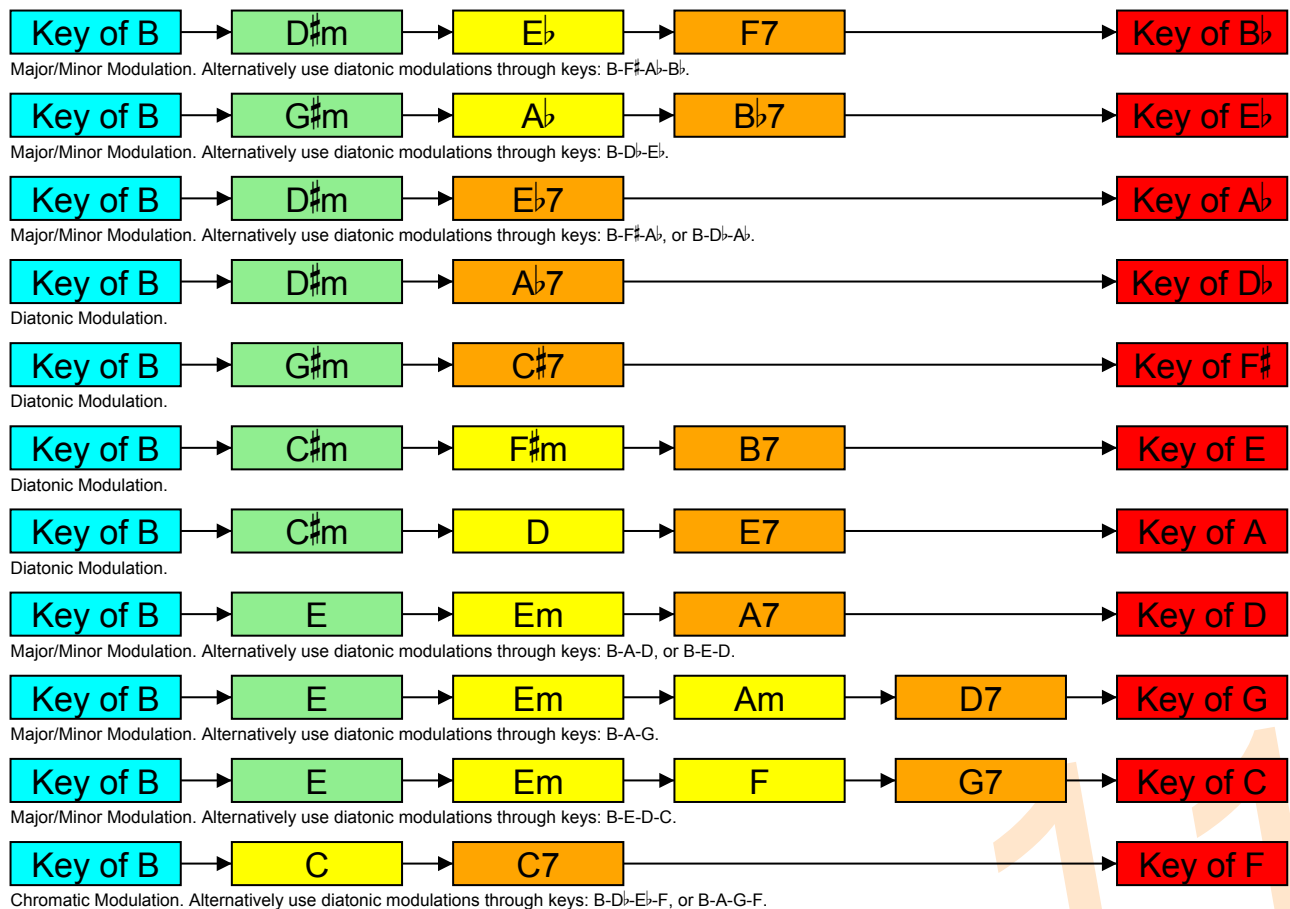
SOLOING SCALES



CHORD PROGRESSIONS



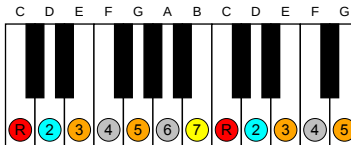
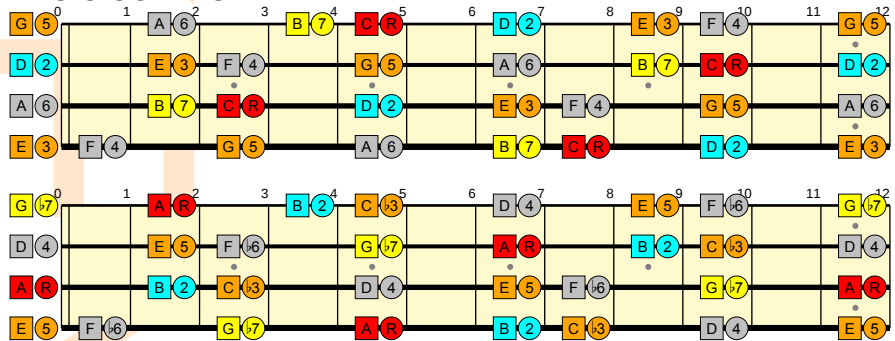
CHANGING TO OTHER KEYS



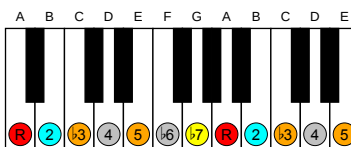
C

A
Capo 3C major, A minor, C ionian
D dorian, E phrygian, F lydian
G mixolydian, A aeolian, B locrian

BASIC SCALES

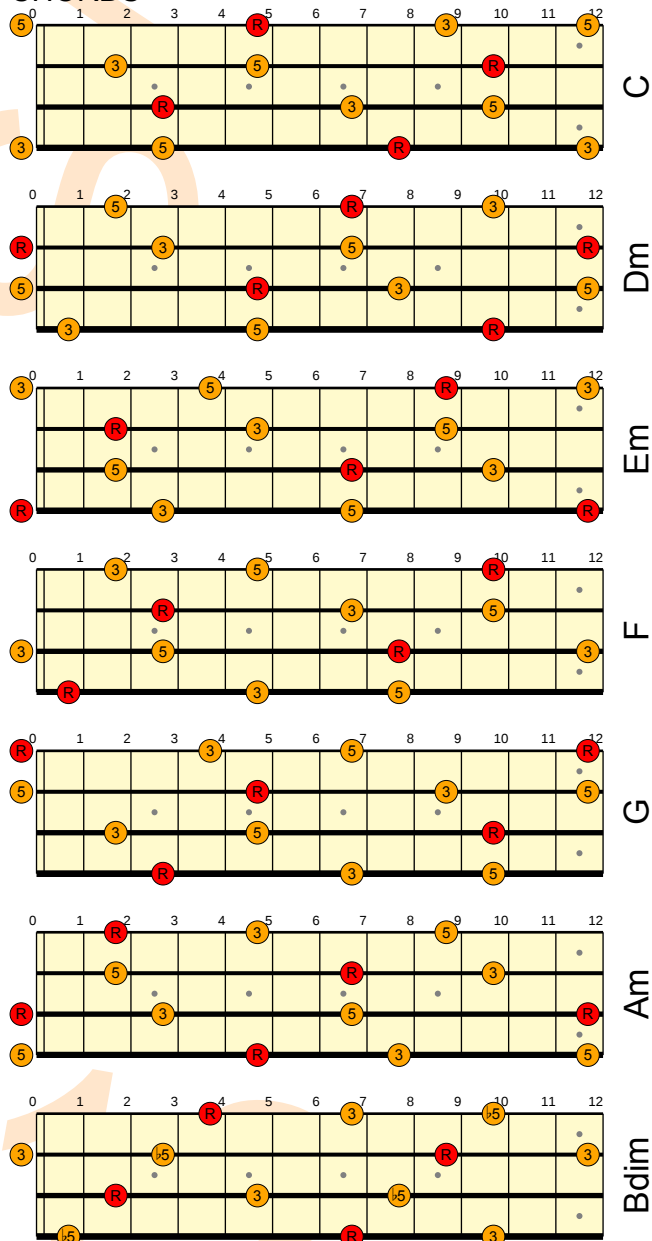


major



A minor

CHORDS



C

Dm

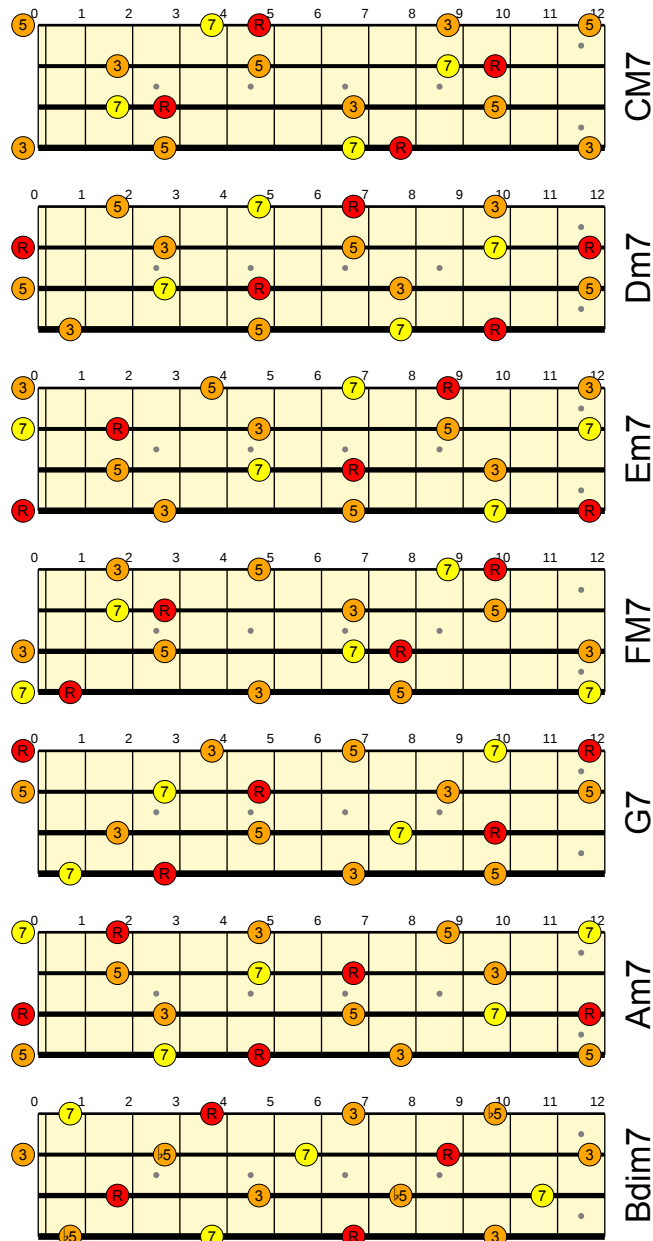
Em

F

G

Am

Bdim



CM7

Dm7

Em7

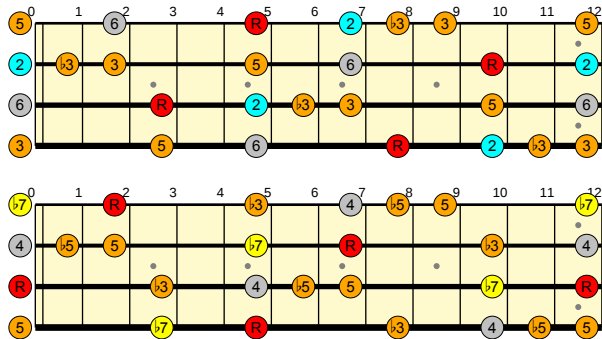
FM7

G7

Am7

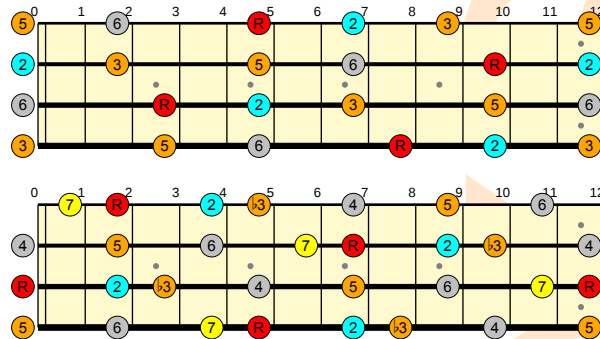
Bdim7

SOLOING SCALES



M blues

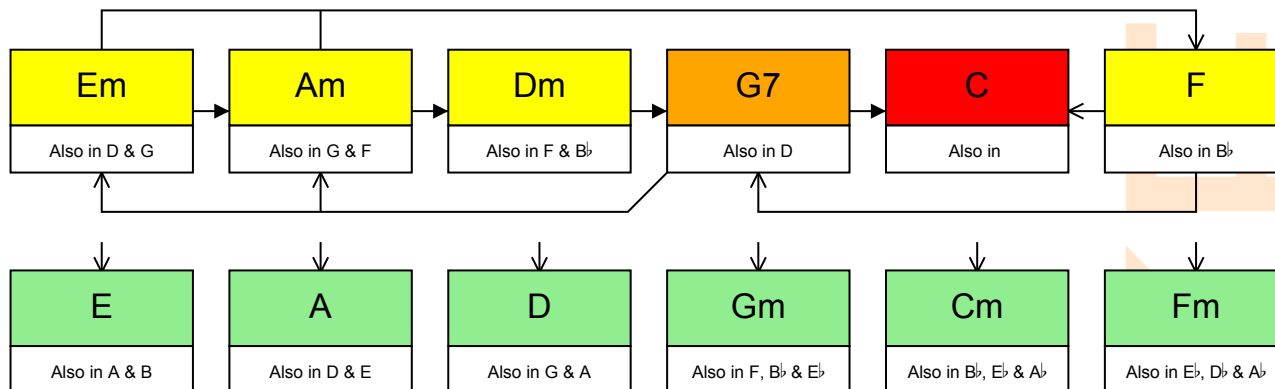
blues



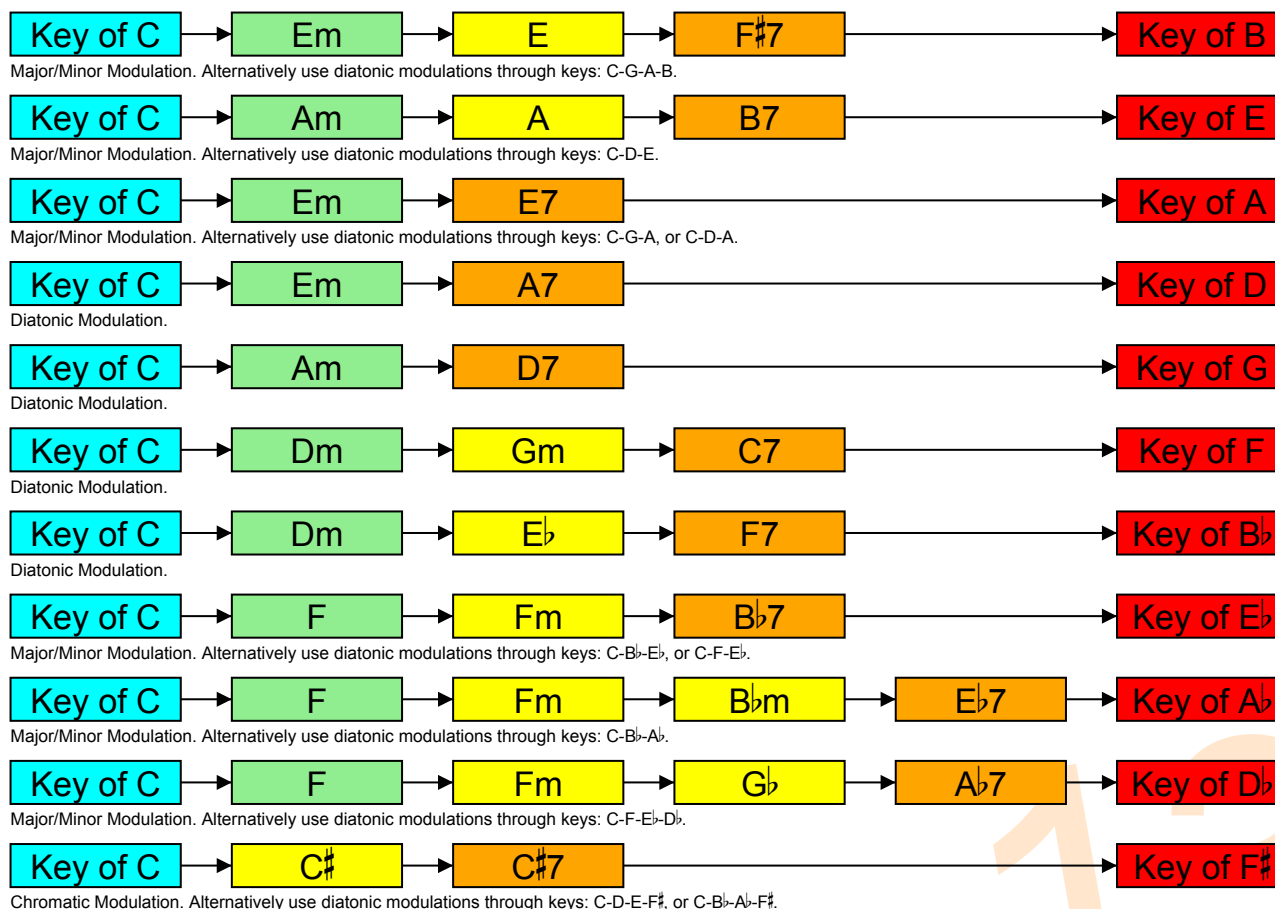
pentatonic

m. minor

CHORD PROGRESSIONS



CHANGING TO OTHER KEYS



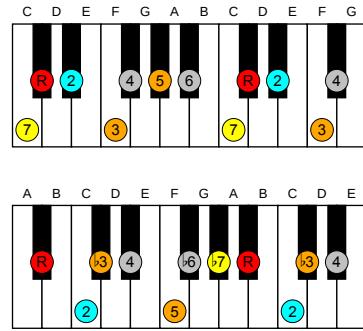
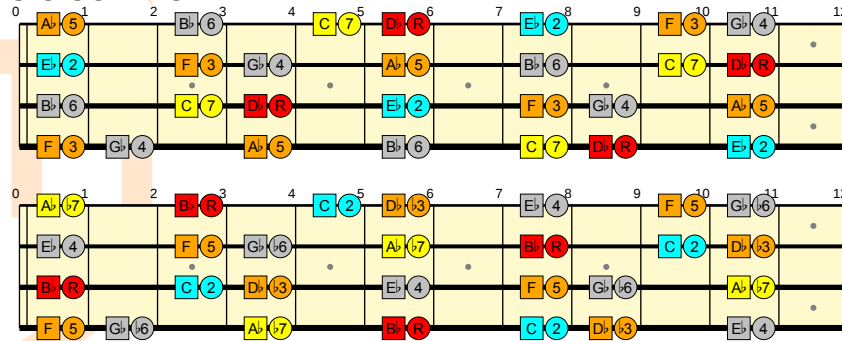
D $\flat$

A
Capo 4

5 flats
(C $\sharp$ 7 sharps)

D $\flat$ major, B $\flat$ minor, C $\sharp$ or D $\flat$ ionian
E $\flat$ or D $\sharp$ dorian, F phrygian, F $\sharp$ or G $\flat$ lydian
G $\sharp$ or A $\flat$ mixolydian, B $\flat$ or A $\sharp$ aeolian, C locrian

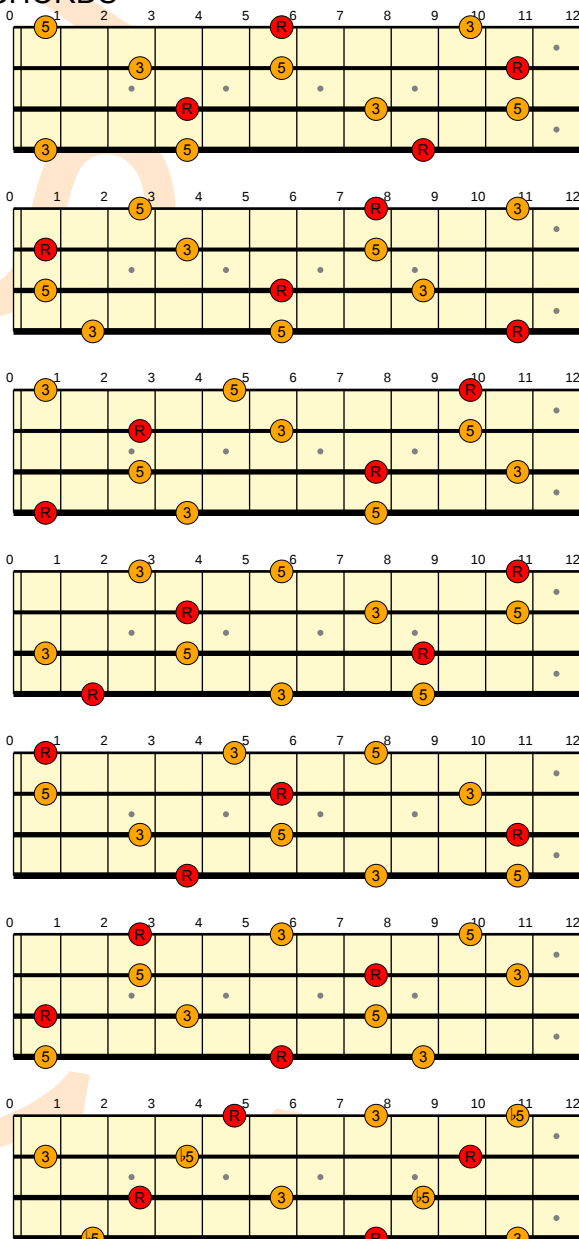
BASIC SCALES



major

B $\flat$ minor

CHORDS



D $\flat$

E $\flat$ m

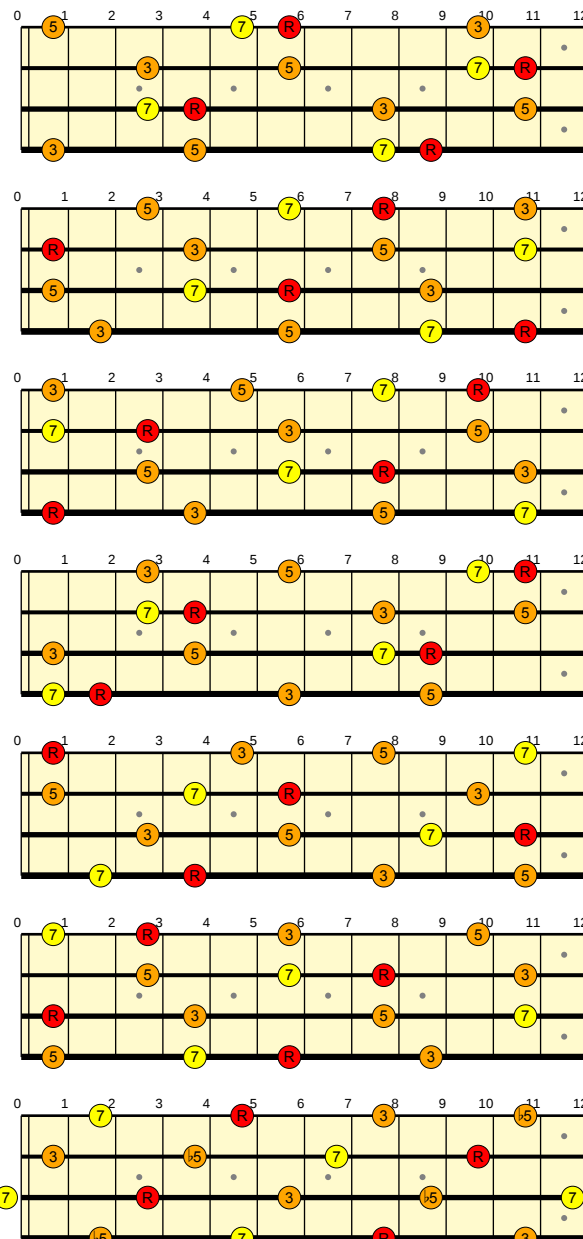
Fm

G $\flat$

A $\flat$

B $\flat$ m

Cdim



D $\flat$ M7

E $\flat$ m7

Fm7

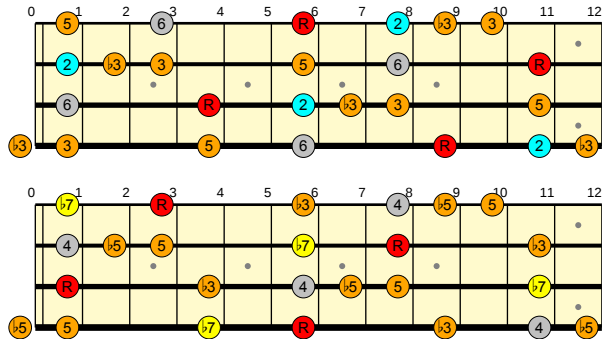
G $\flat$ M7

A $\flat$ 7

B $\flat$ m7

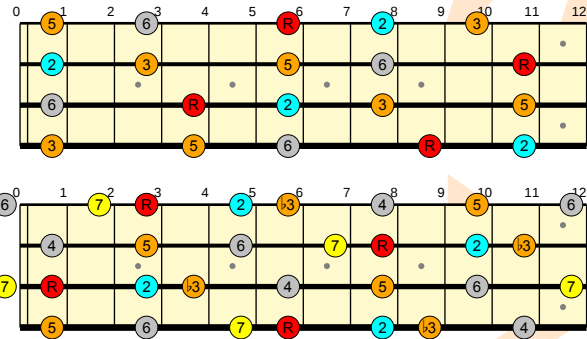
Cdim7

SOLOING SCALES



M blues

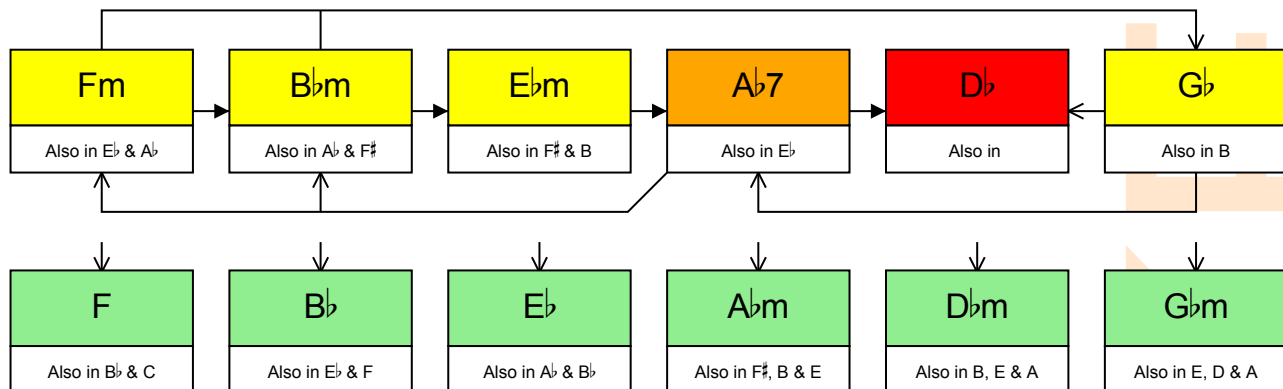
blues



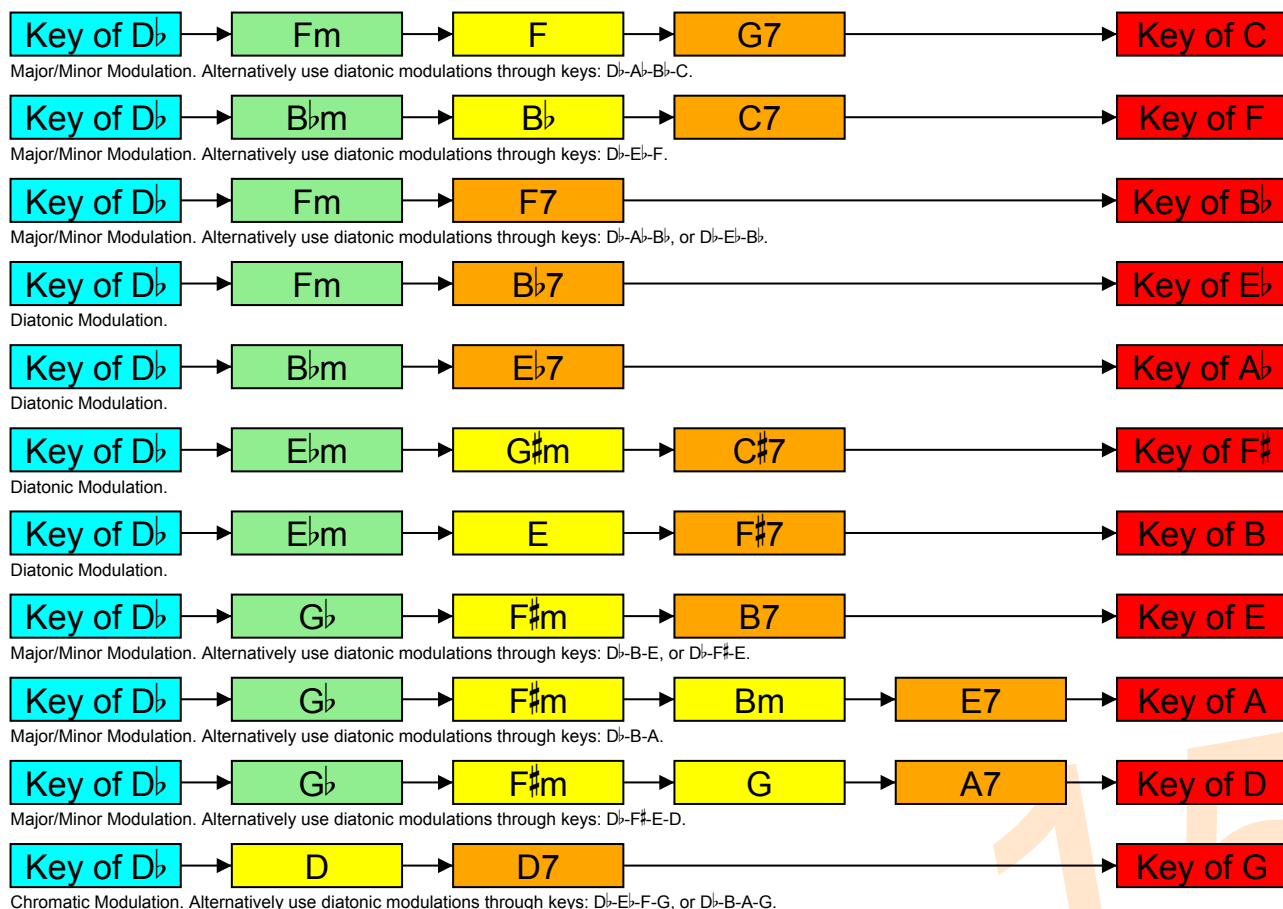
pentatonic

m. minor

CHORD PROGRESSIONS



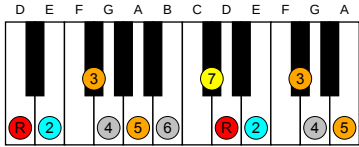
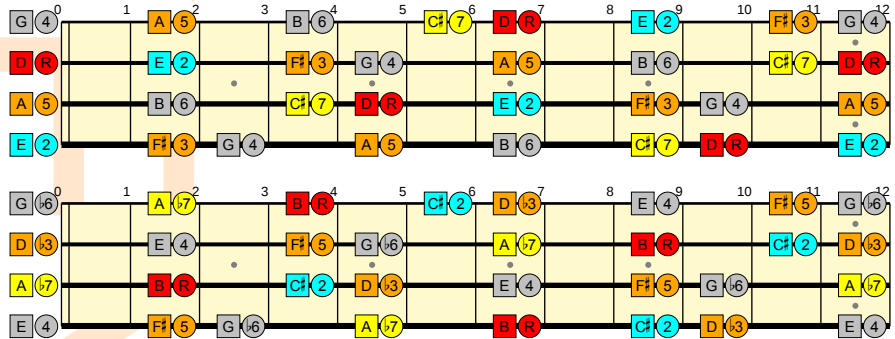
CHANGING TO OTHER KEYS



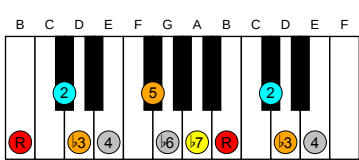
D 2 sharps

D major, B minor, D ionian
E dorian, F# or Gb phrygian, G lydian
A mixolydian, B aeolian, C# or Db locrian

BASIC SCALES

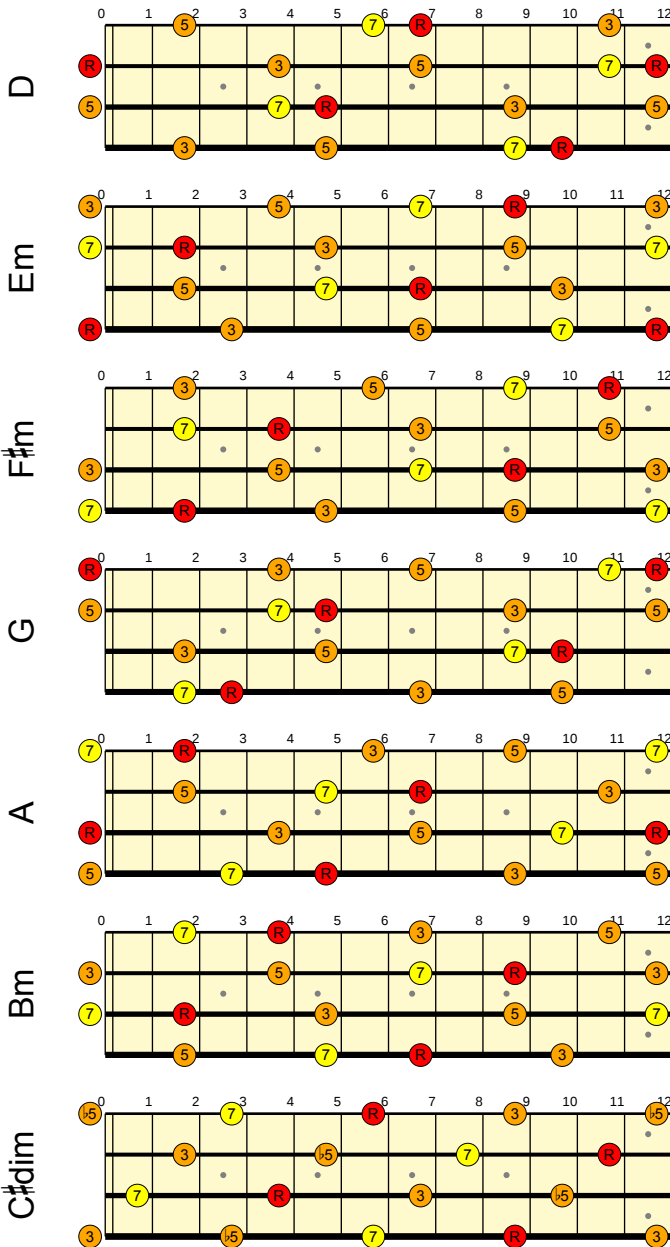
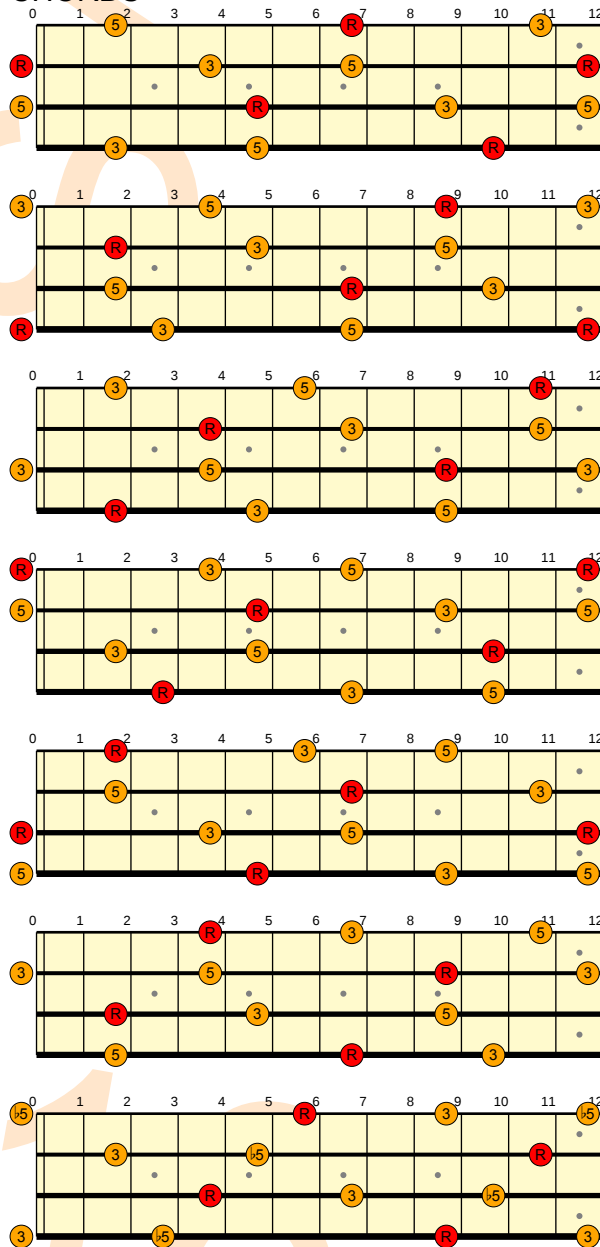


major

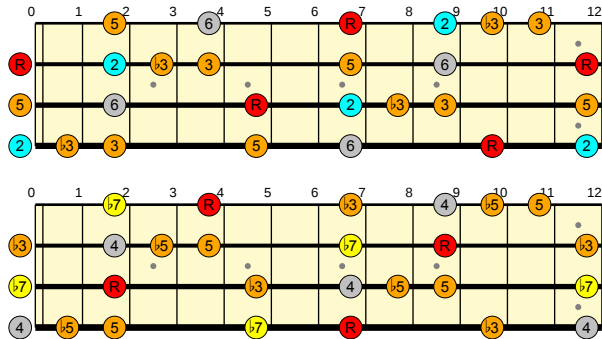


B minor

CHORDS

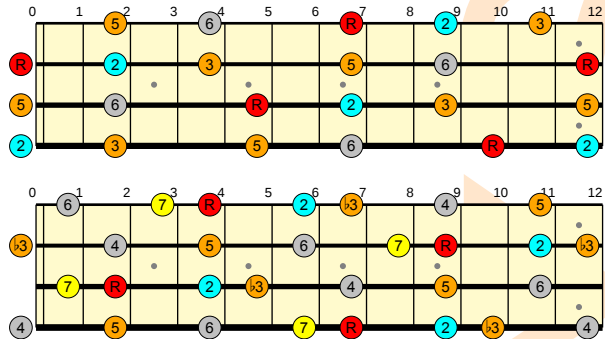


SOLOING SCALES



M blues

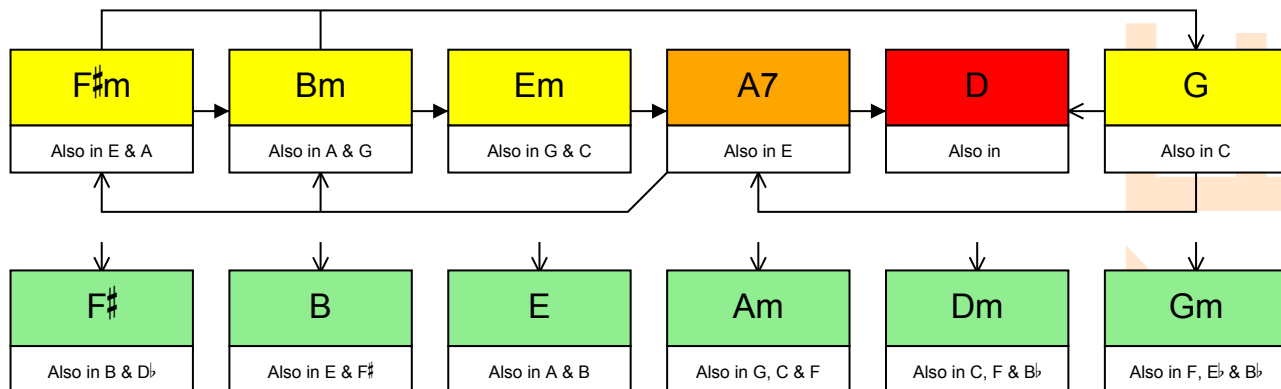
blues



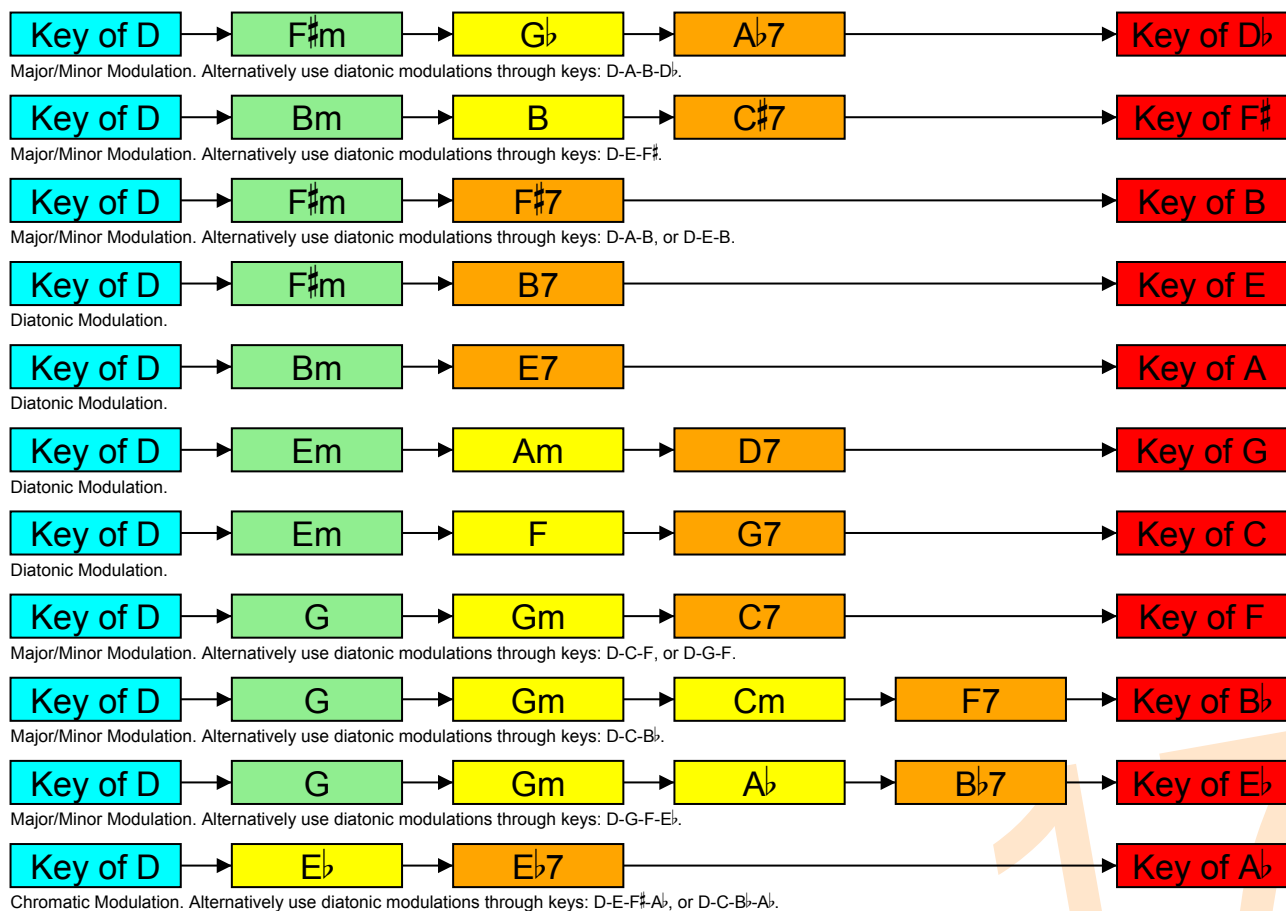
pentatonic

m. minor

CHORD PROGRESSIONS



CHANGING TO OTHER KEYS

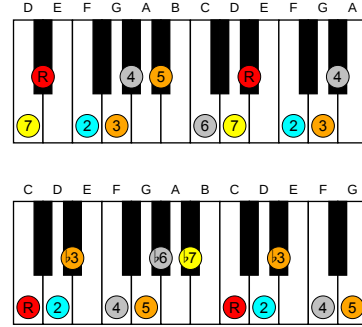
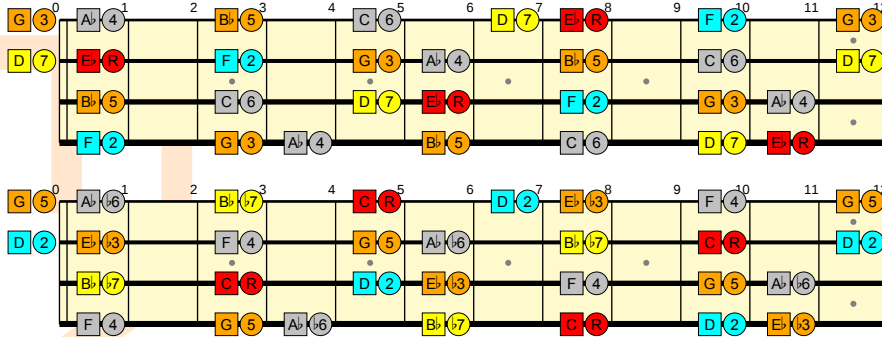


E $\flat$

D
Capo 1 3 flats

E $\flat$ major, C minor, E $\flat$ or D $\sharp$ ionian
F dorian, G phrygian, G $\sharp$ or A $\flat$ lydian
B $\flat$ or A $\sharp$ mixolydian, C aeolian, D locrian

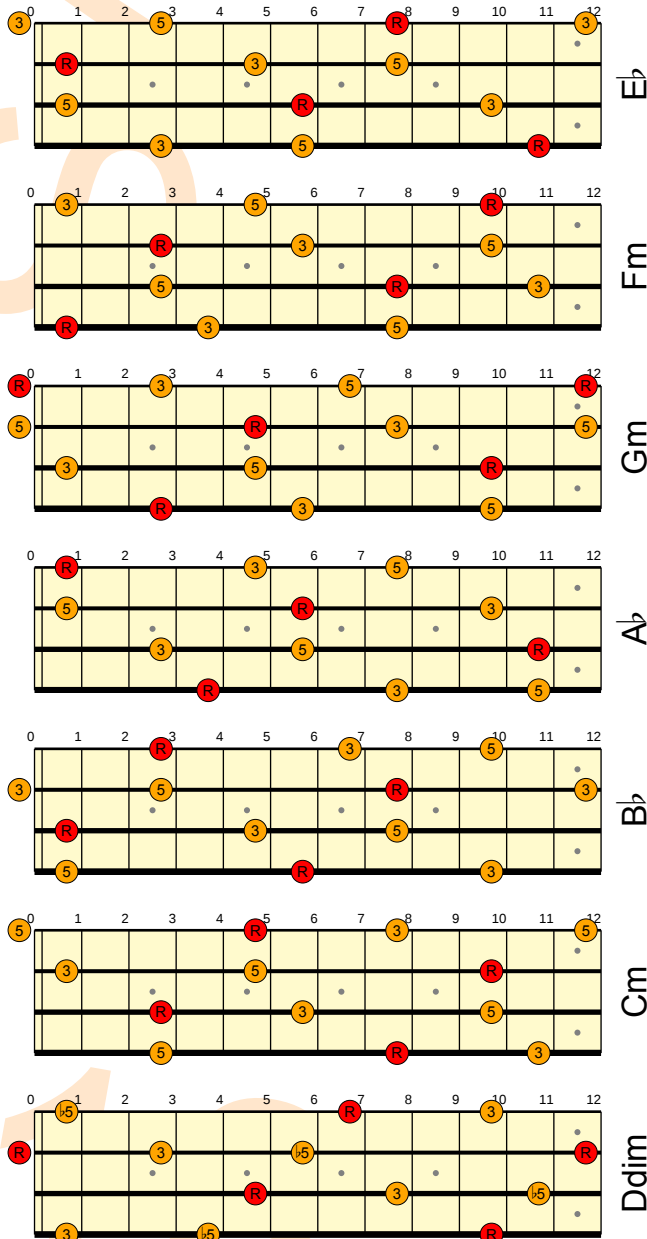
BASIC SCALES



major

C minor

CHORDS



E $\flat$

Fm

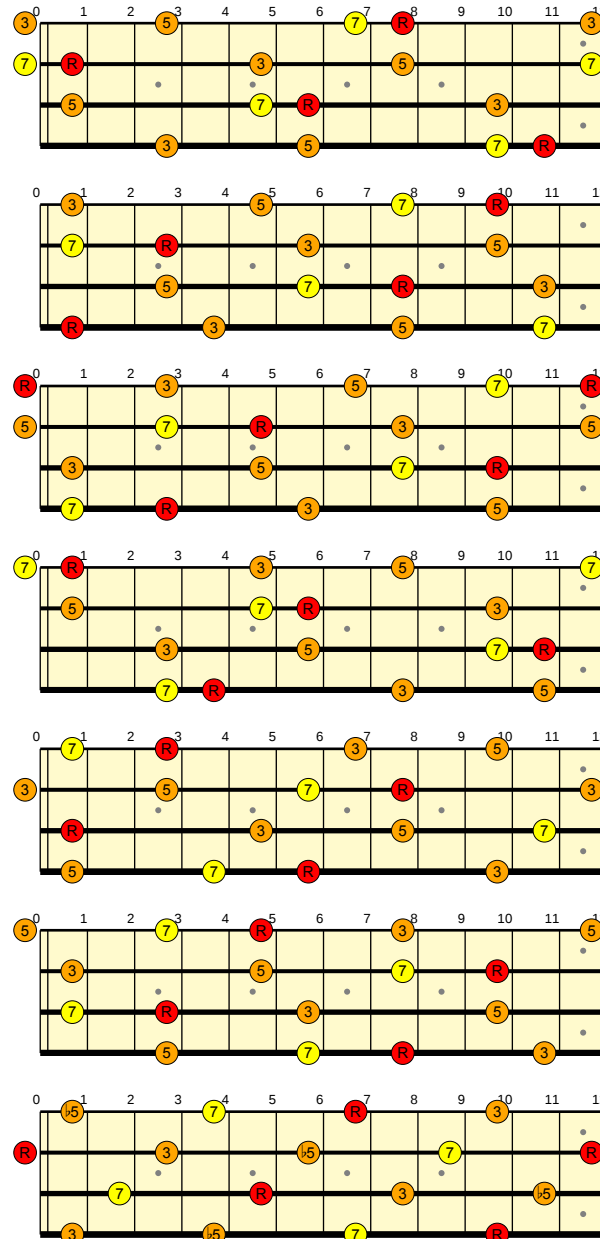
Gm

A $\flat$

B $\flat$

Cm

Ddim



E $\flat$ M7

Fm7

Gm7

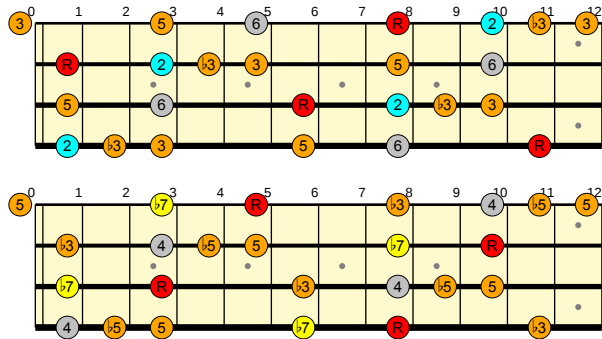
A $\flat$ M7

B $\flat$ 7

Cm7

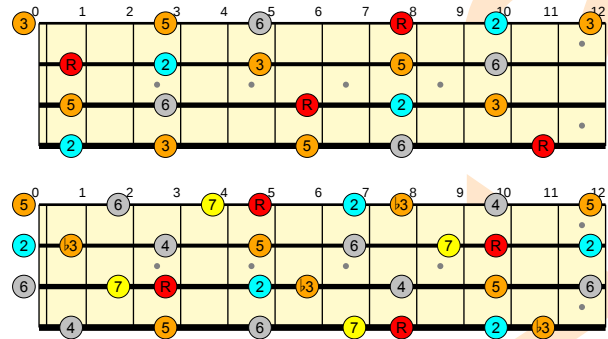
Ddim7

SOLOING SCALES



M blues

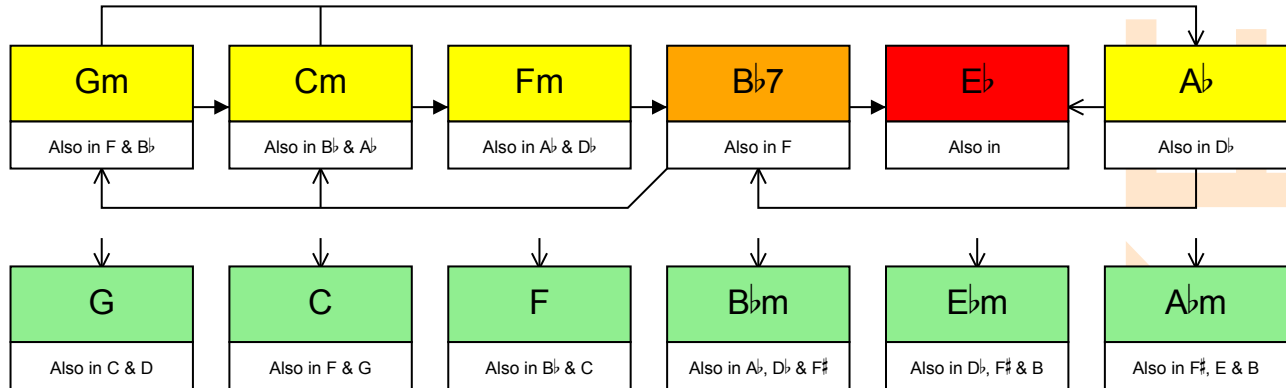
blues



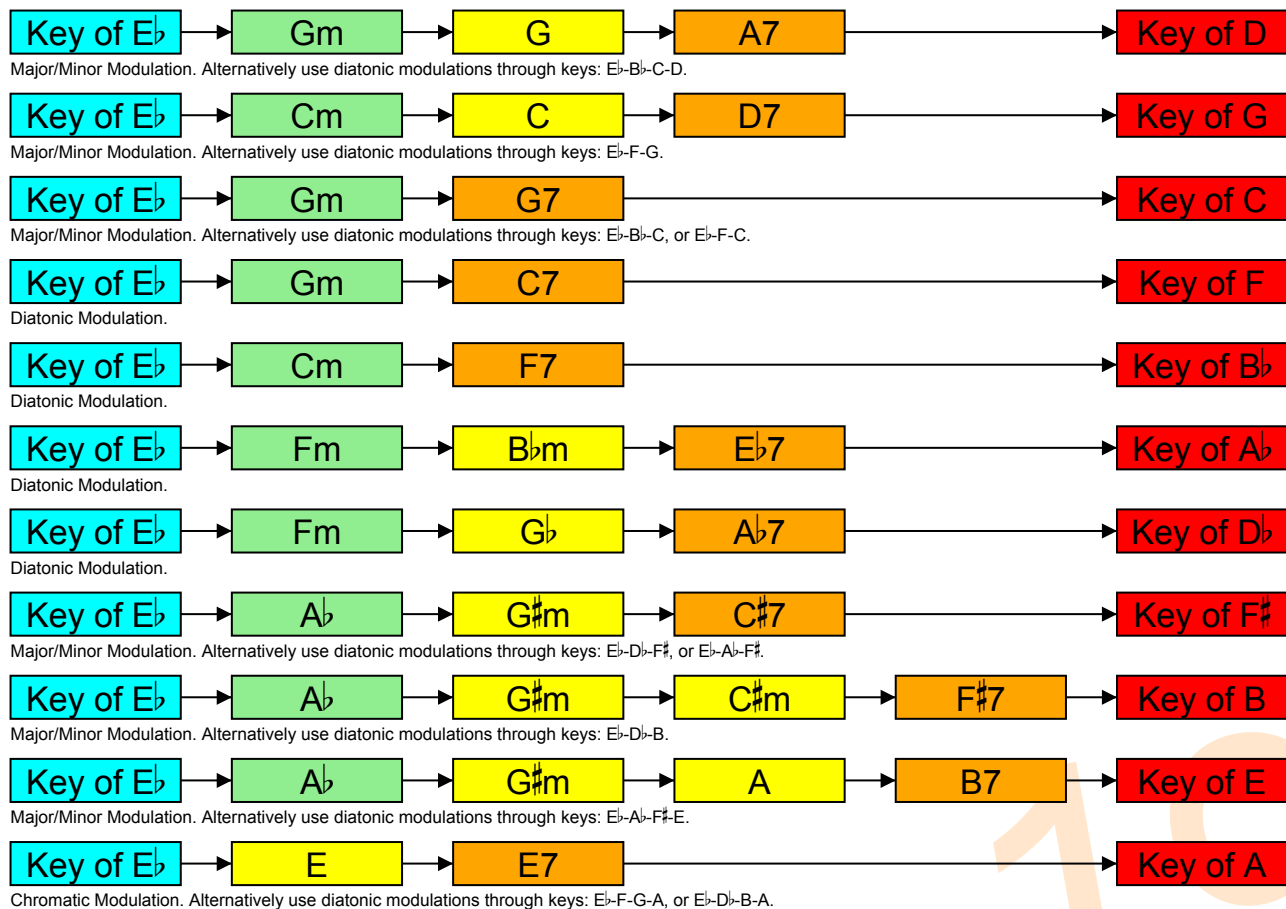
pentatonic

m. minor

CHORD PROGRESSIONS



CHANGING TO OTHER KEYS

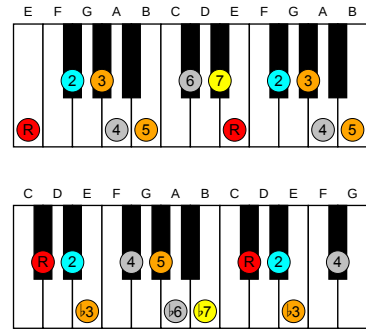
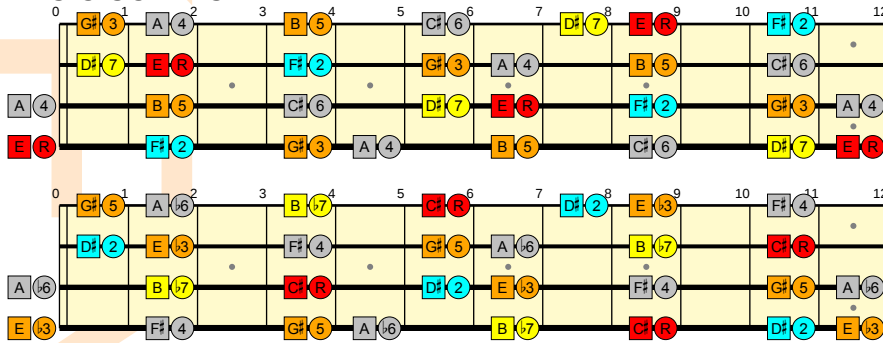


E

D
Capo 2 4 sharps

E major, C# minor, E ionian
F# or Gb dorian, G# or Ab phrygian, A lydian
B mixolydian, C# or Db aeolian, Eb or D# locrian

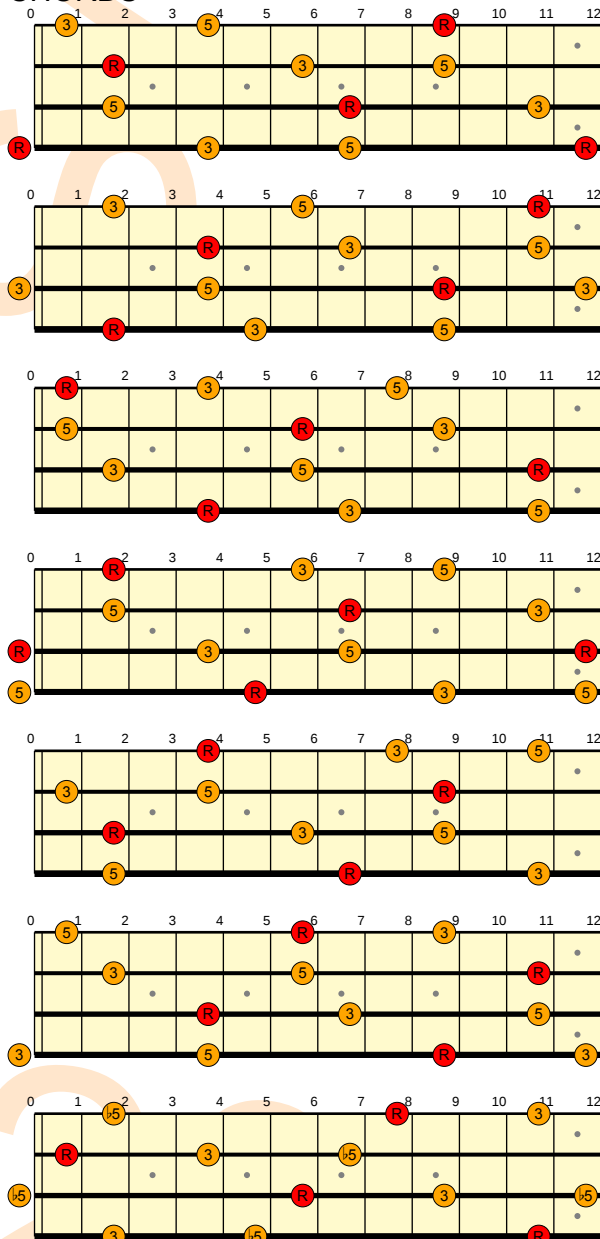
BASIC SCALES



major

C# minor

CHORDS



E

F#m

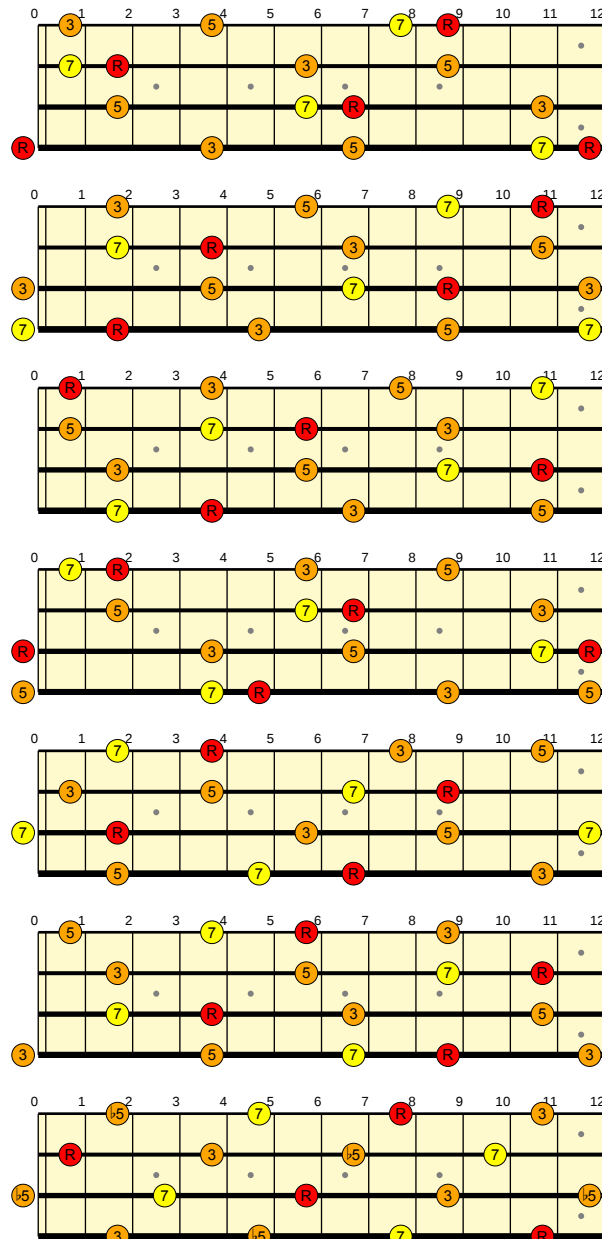
G#m

A

B

C#m

D#dim



EM7

F#m7

G#m7

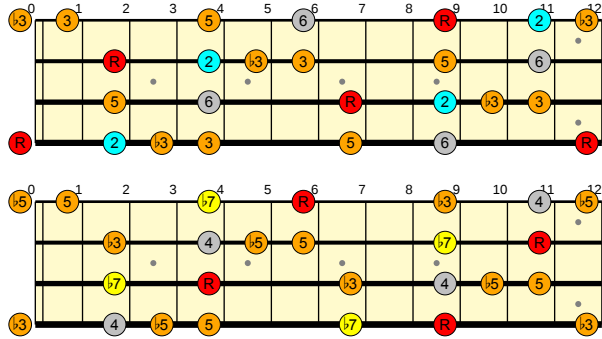
AM7

B7

C#m7

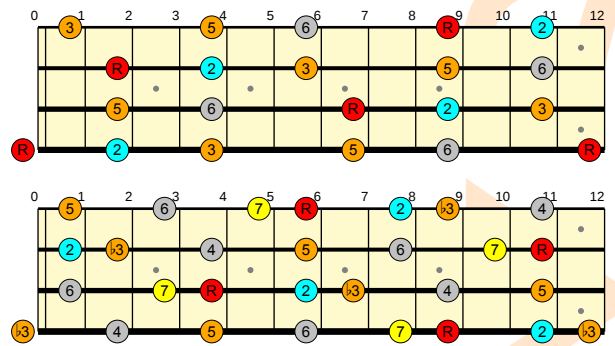
D#dim7

SOLOING SCALES



M blues

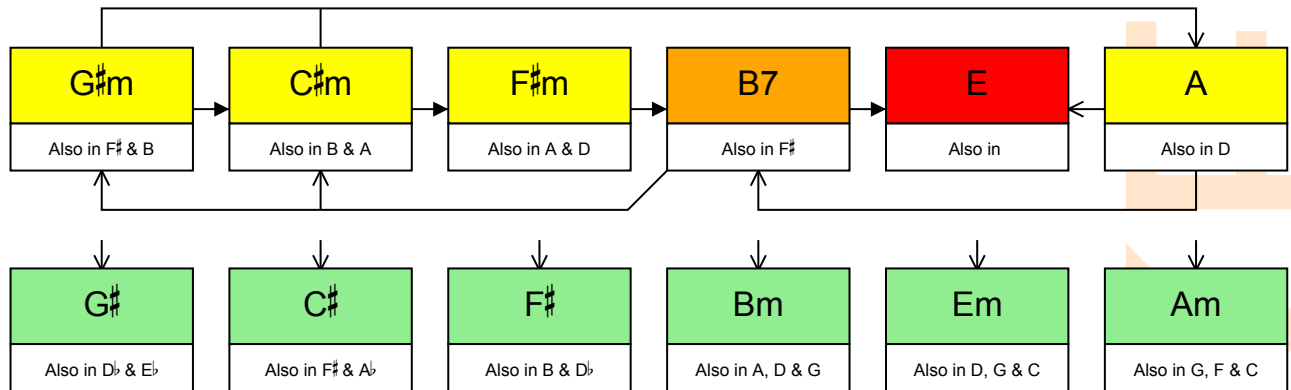
blues



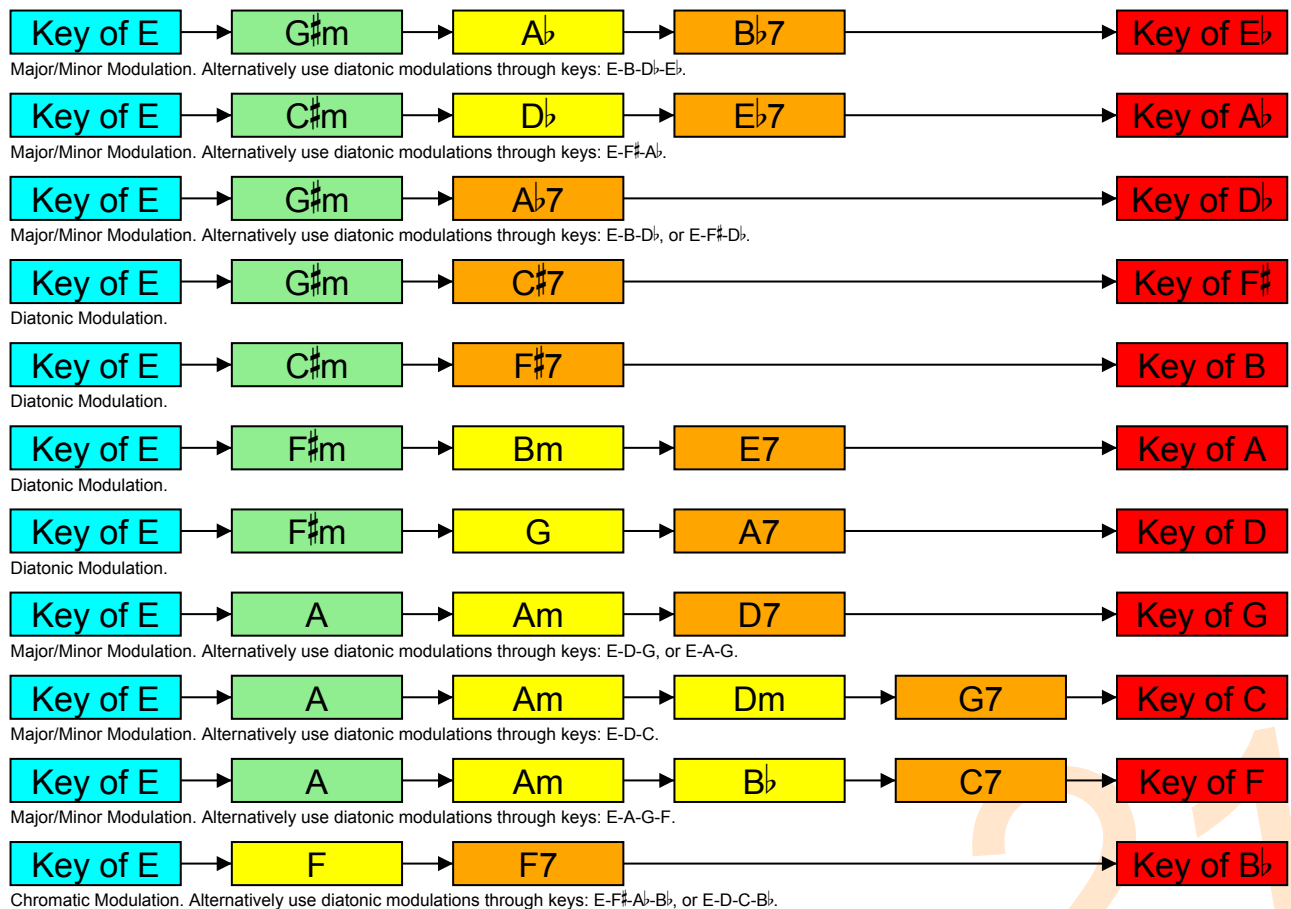
pentatonic

m. minor

CHORD PROGRESSIONS



CHANGING TO OTHER KEYS

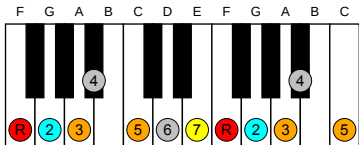
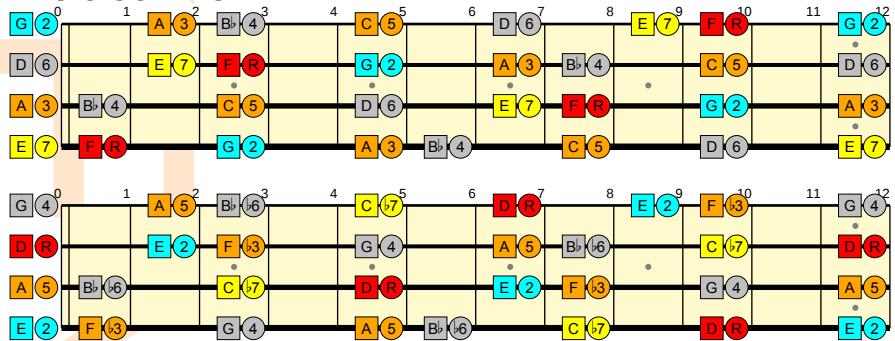


F

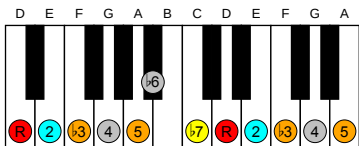
D
Capo 3 1 flats

F major, D minor, F ionian
G dorian, A phrygian, B $\flat$ or A $\sharp$ lydian
C mixolydian, D aeolian, E locrian

BASIC SCALES

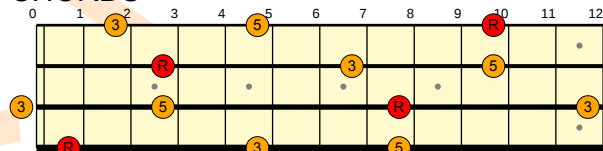


major

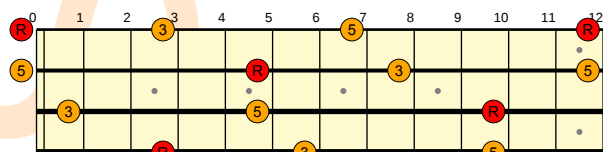


D minor

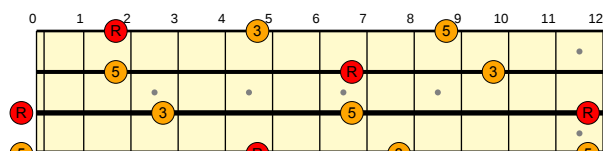
CHORDS



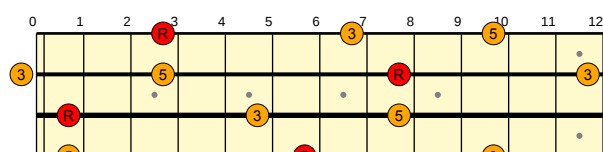
F



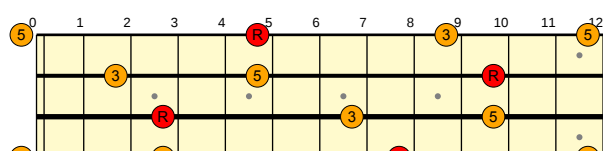
Gm



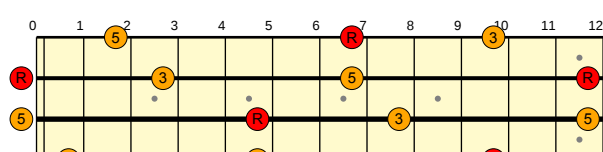
Am



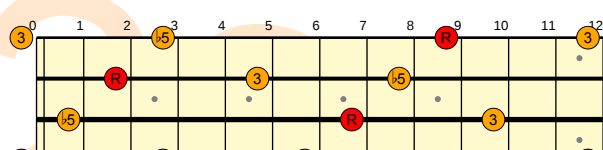
B $\flat$



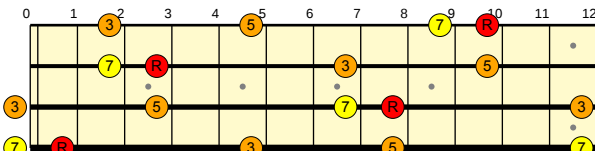
C



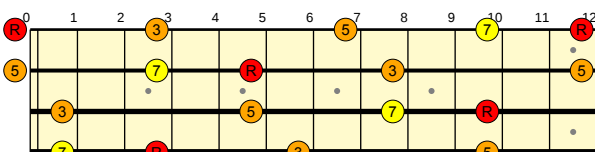
Dm



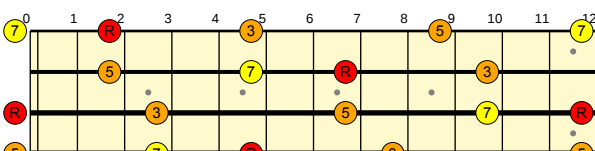
Edim



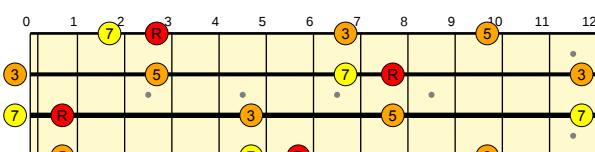
FM7



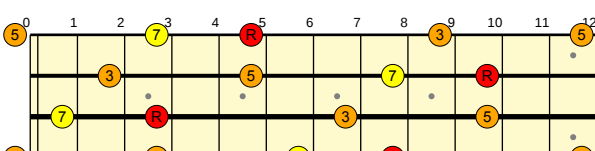
Gm7



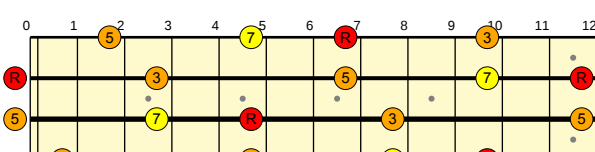
Am7



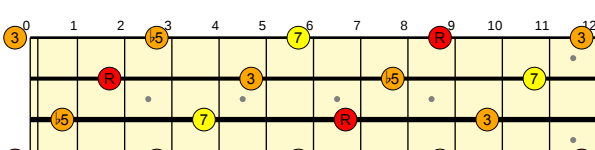
B $\flat$ M7



C7

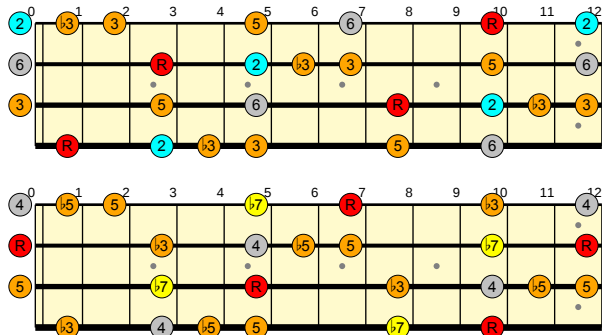


Dm7



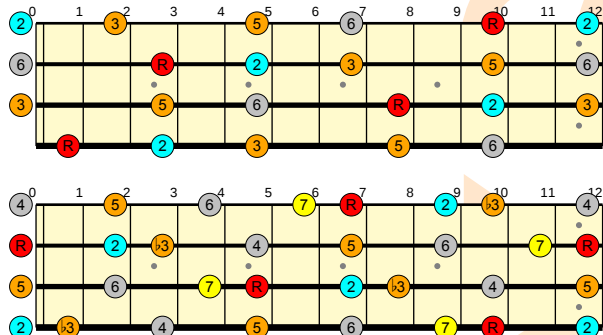
Edim7

SOLOING SCALES



M blues

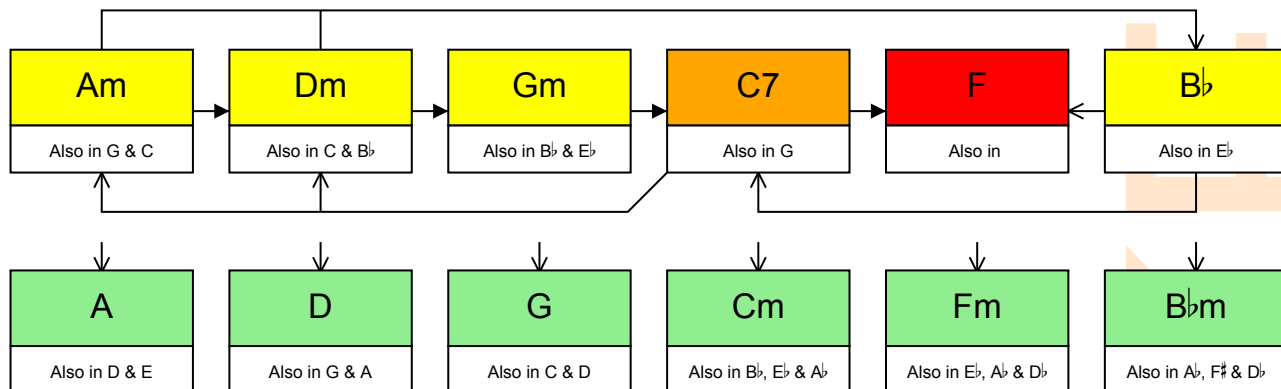
blues



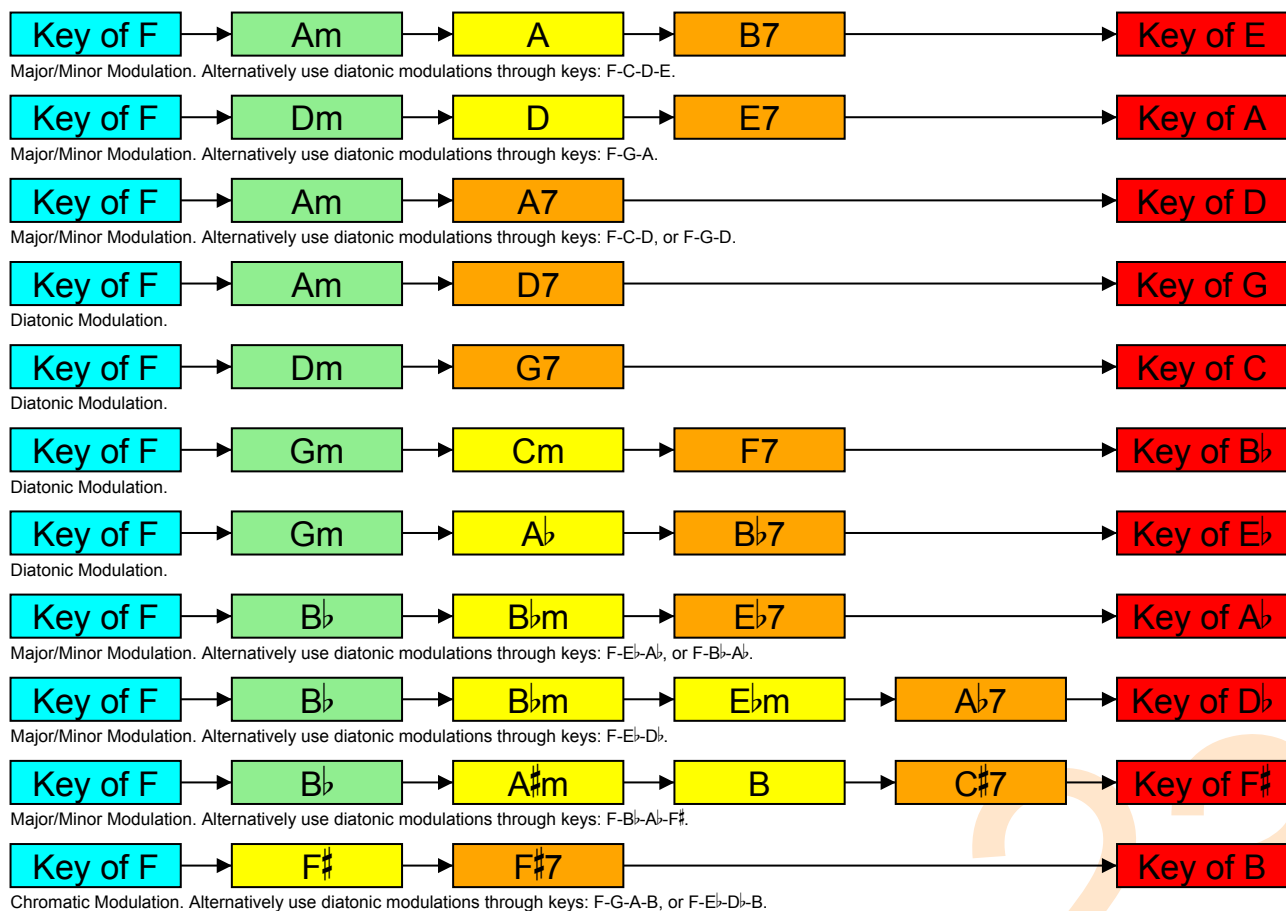
pentatonic

m. minor

CHORD PROGRESSIONS



CHANGING TO OTHER KEYS



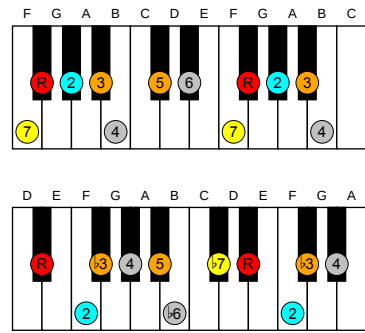
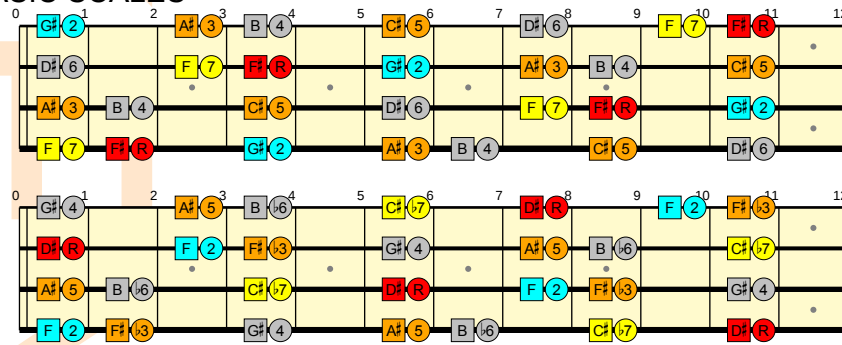
F#

D
Capo 4

6 sharps
(G $\flat$ 6 flats)

F# major, D# minor, F# or G $\flat$ ionian
G# or A $\flat$ dorian, B $\flat$ or A# phrygian, B lydian
C# or D $\flat$ mixolydian, E $\flat$ or D# aeolian, F locrian

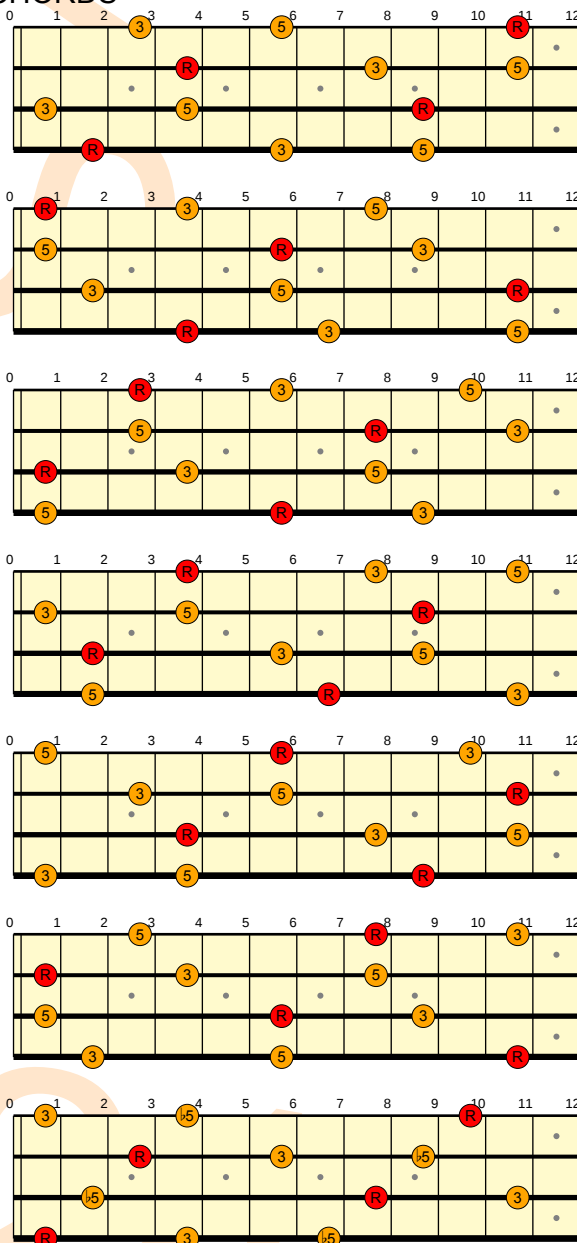
BASIC SCALES



major

D# minor

CHORDS



F#

G#m

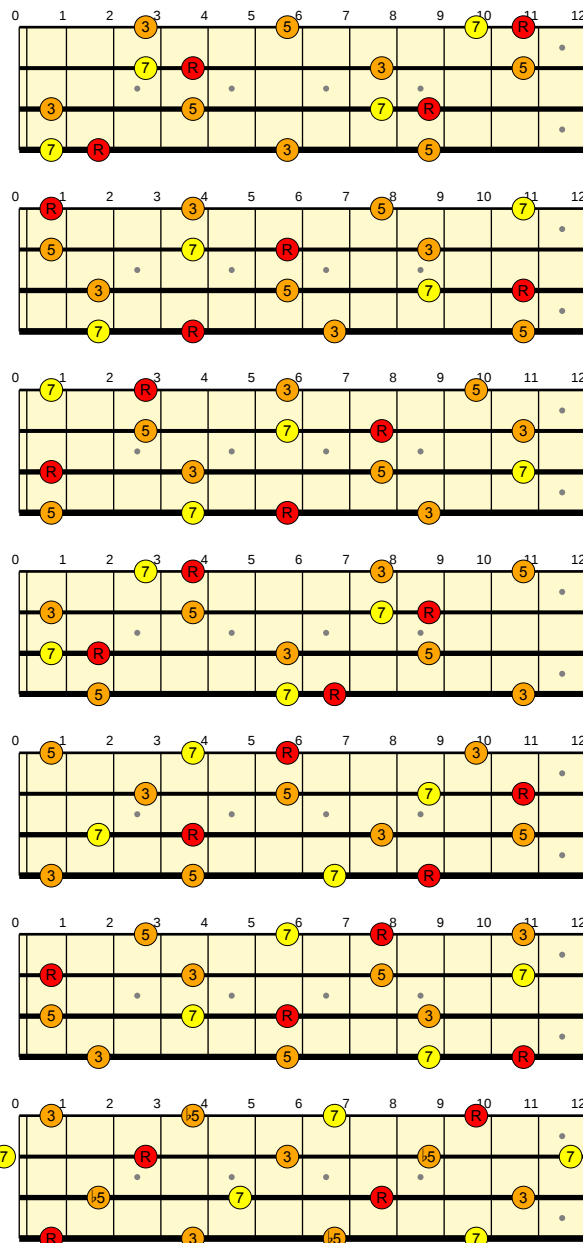
A#m

B

C#

D#m

Fdim



F#m

G#m

A#m

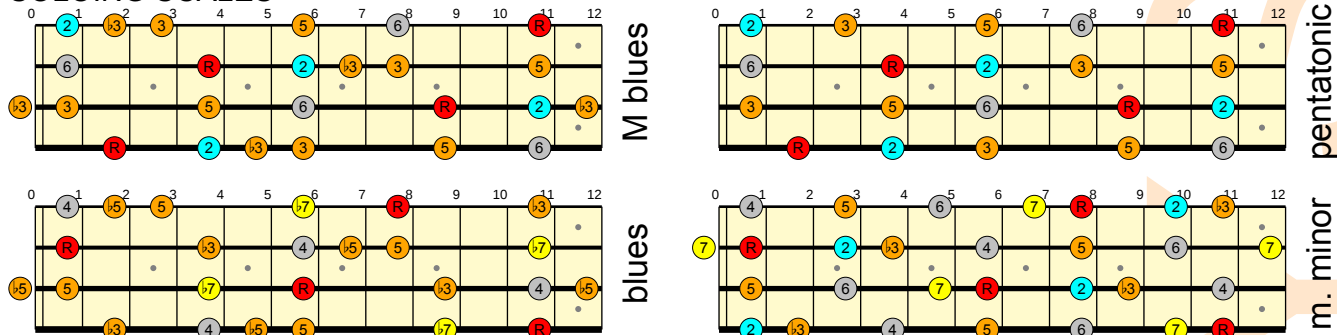
Bm

C#m

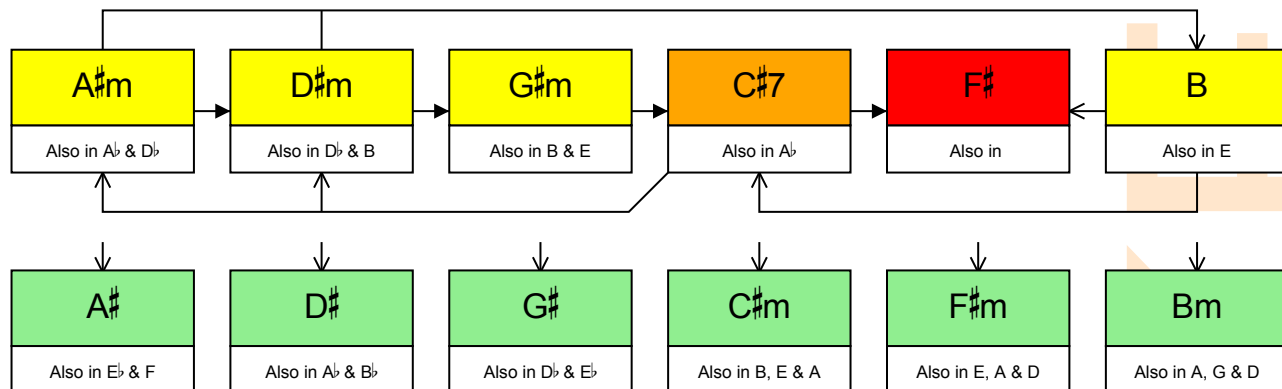
D#m

Fdim

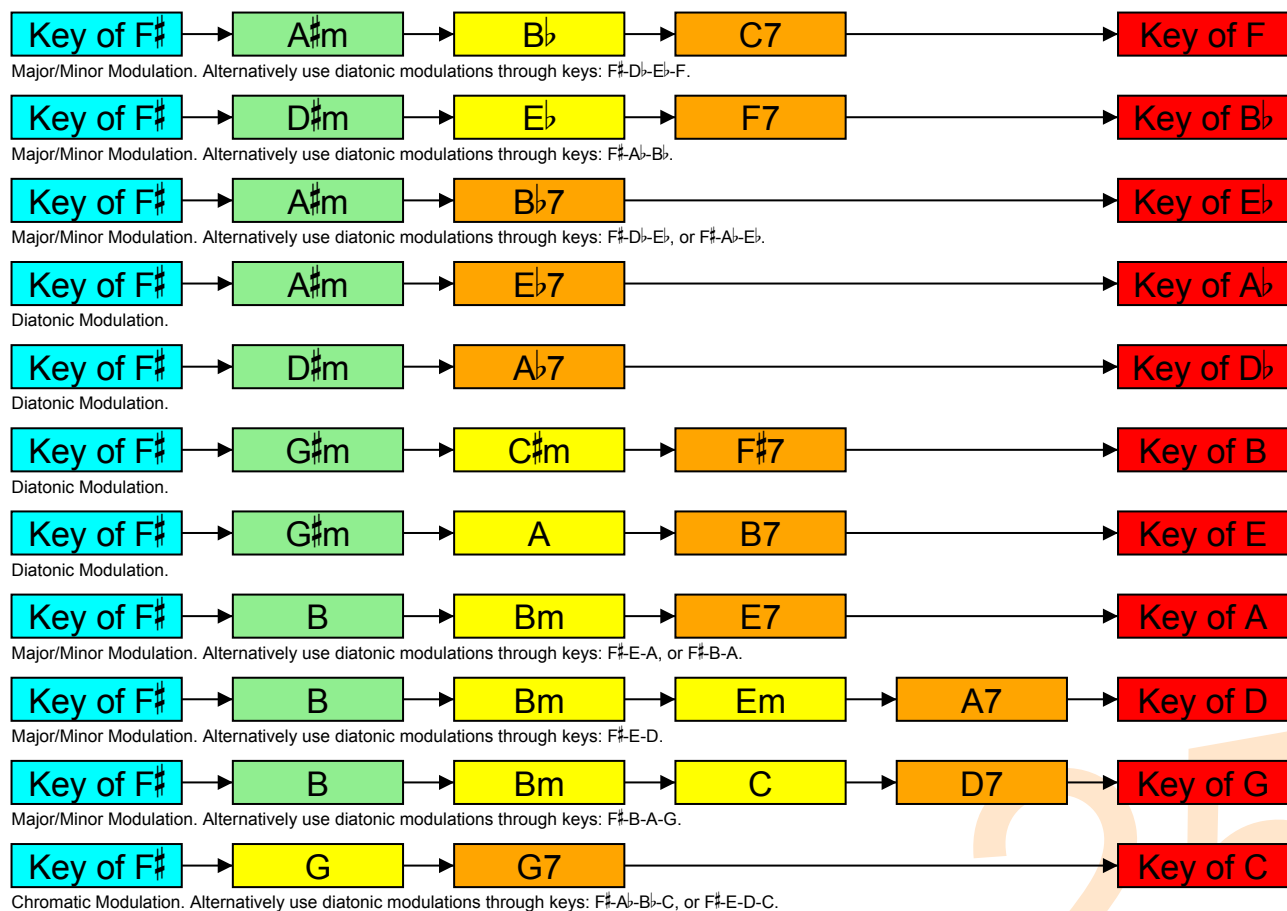
SOLOING SCALES



CHORD PROGRESSIONS



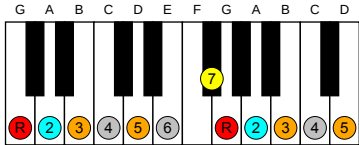
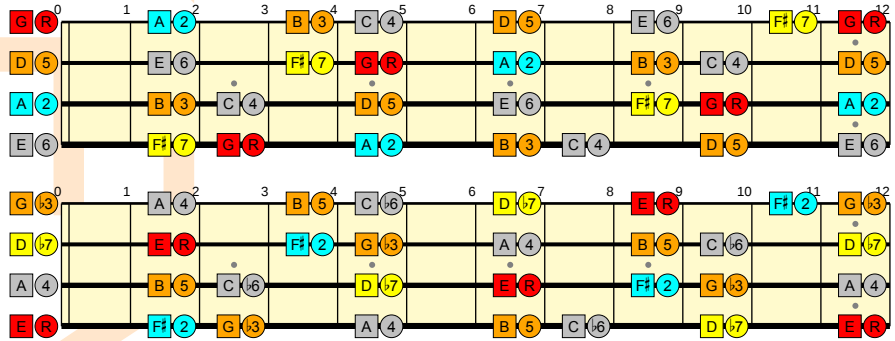
CHANGING TO OTHER KEYS



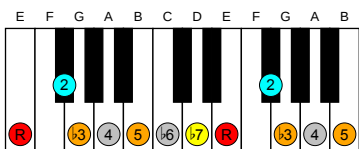
G 1 sharps

G major, E minor, G ionian
A dorian, B phrygian, C lydian
D mixolydian, E aeolian, F# or Gb locrian

BASIC SCALES

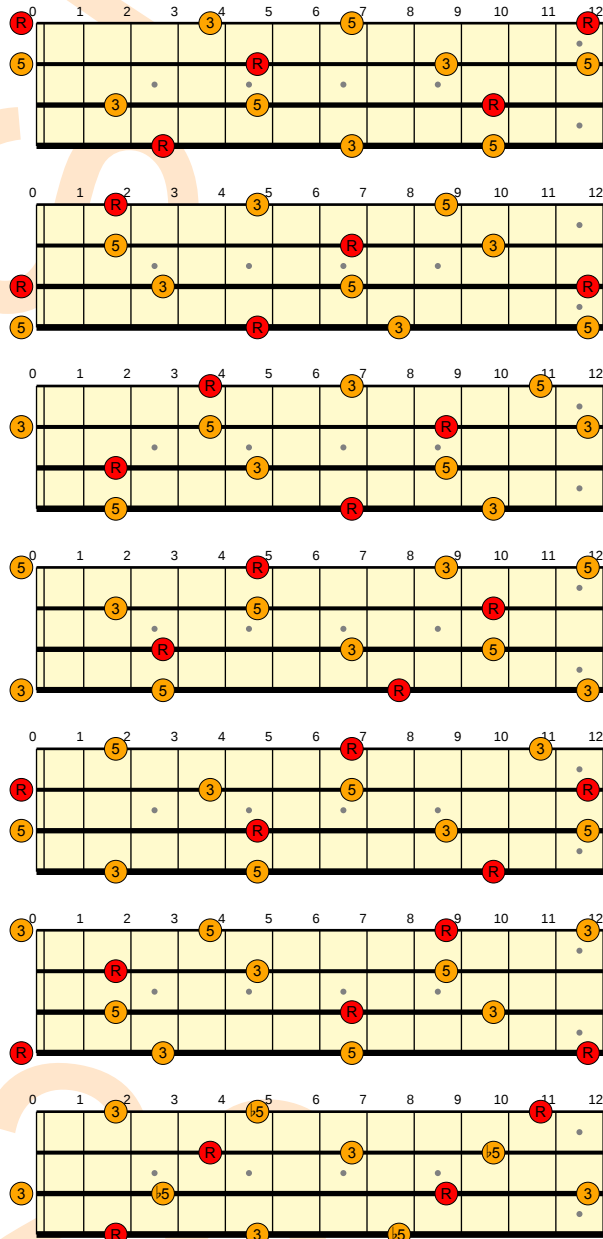


major



E minor

CHORDS



G

Am

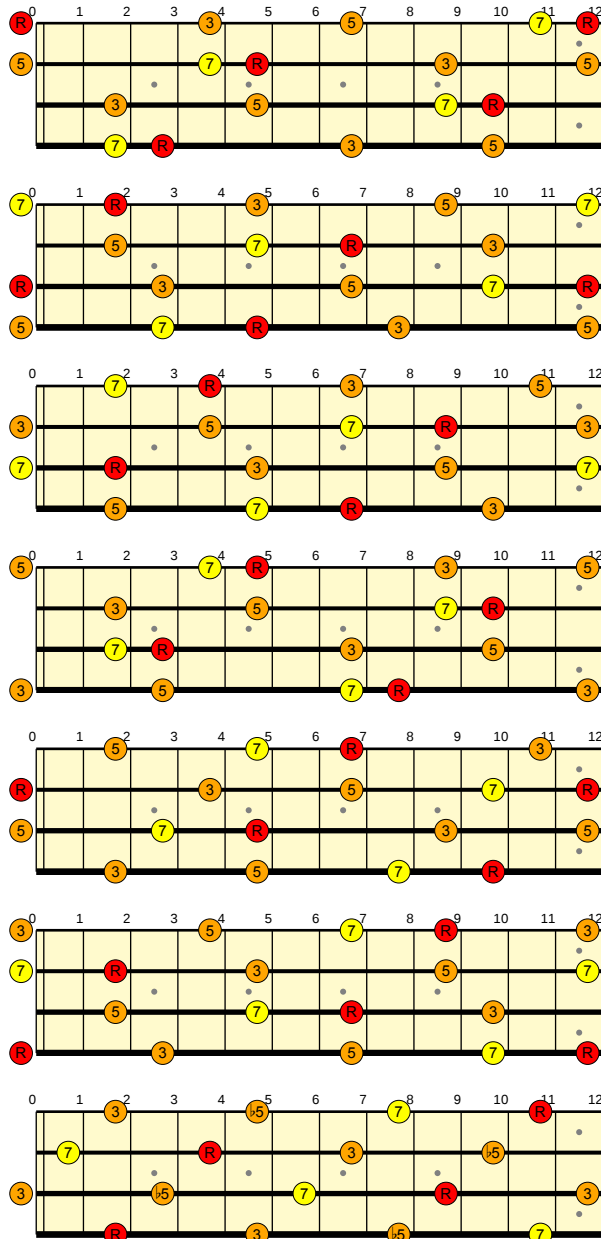
Bm

C

D

Em

F#dim



G7

Am7

Bm7

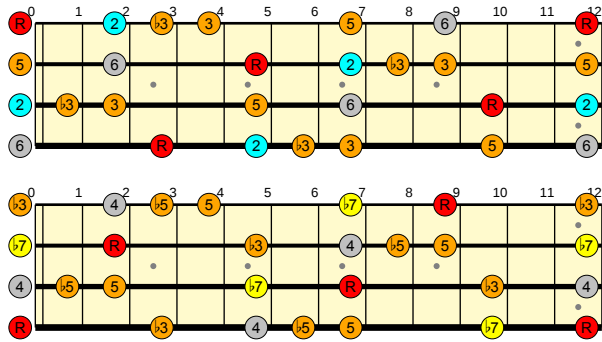
CM7

D7

Em7

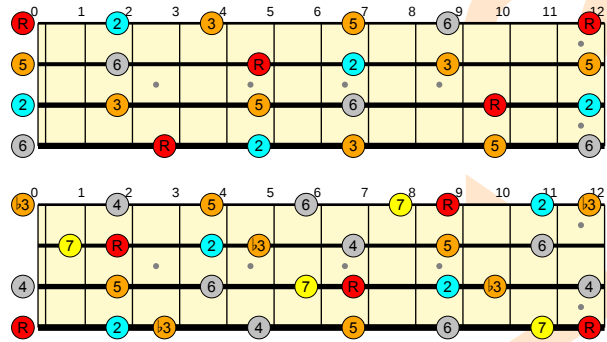
F#dim7

SOLOING SCALES



M blues

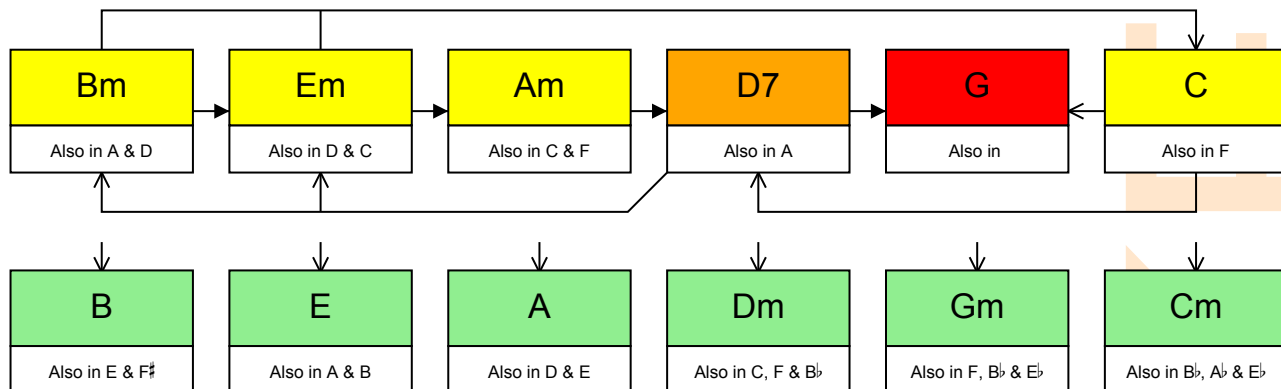
blues



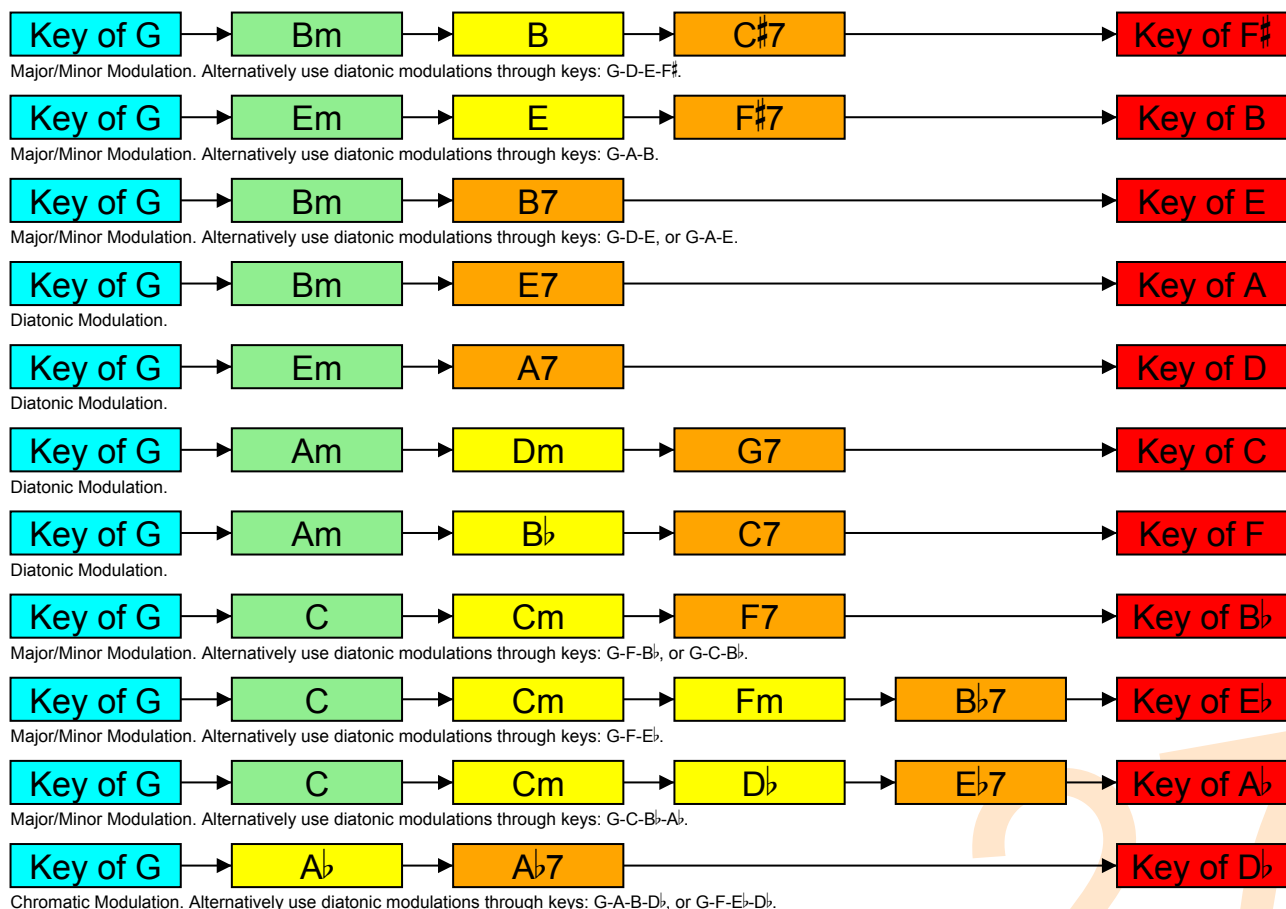
pentatonic

m. minor

CHORD PROGRESSIONS



CHANGING TO OTHER KEYS

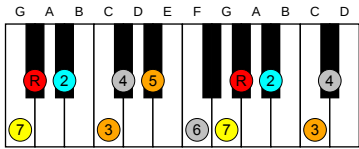
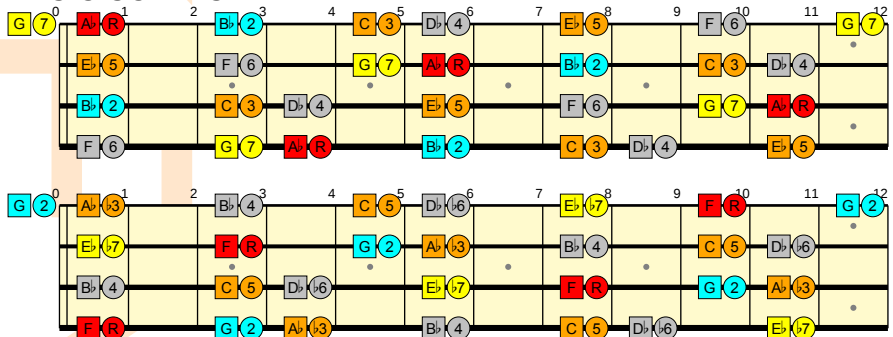


A $\flat$

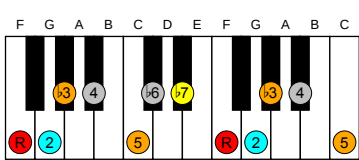
G
Capo 1 4 flats

A $\flat$ major, F minor, G $\sharp$ or A $\flat$ ionian
B $\flat$ or A $\sharp$ dorian, C phrygian, C $\sharp$ or D $\flat$ lydian
E $\flat$ or D $\sharp$ mixolydian, F aeolian, G locrian

BASIC SCALES

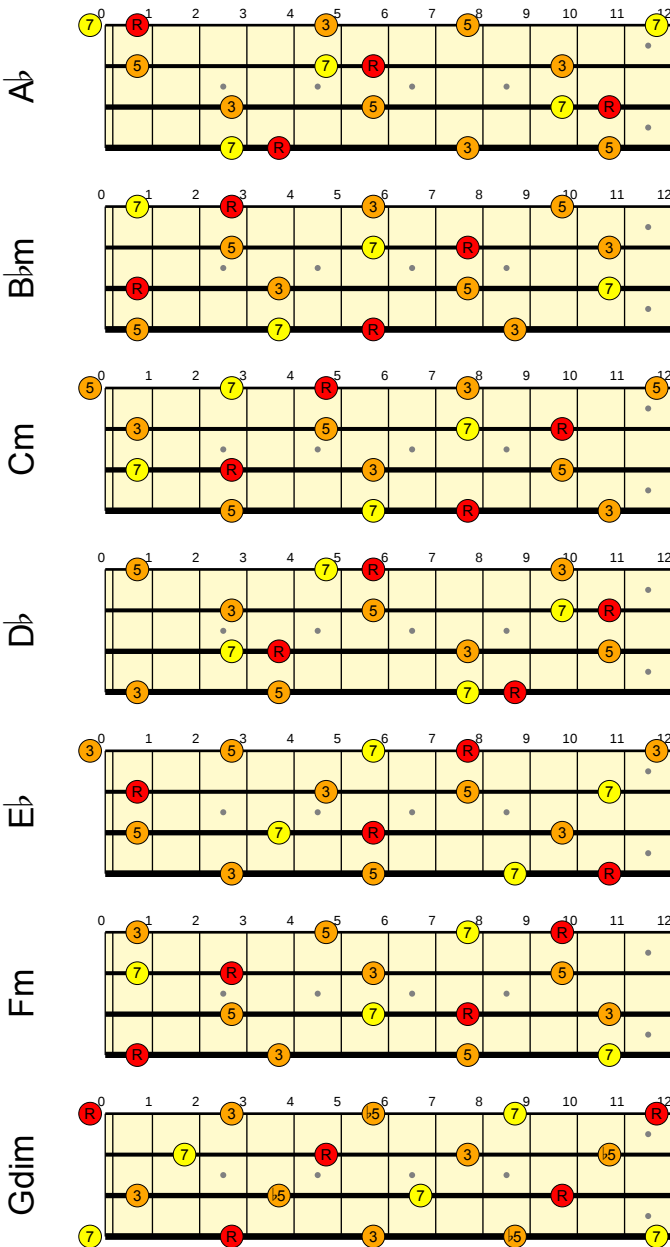
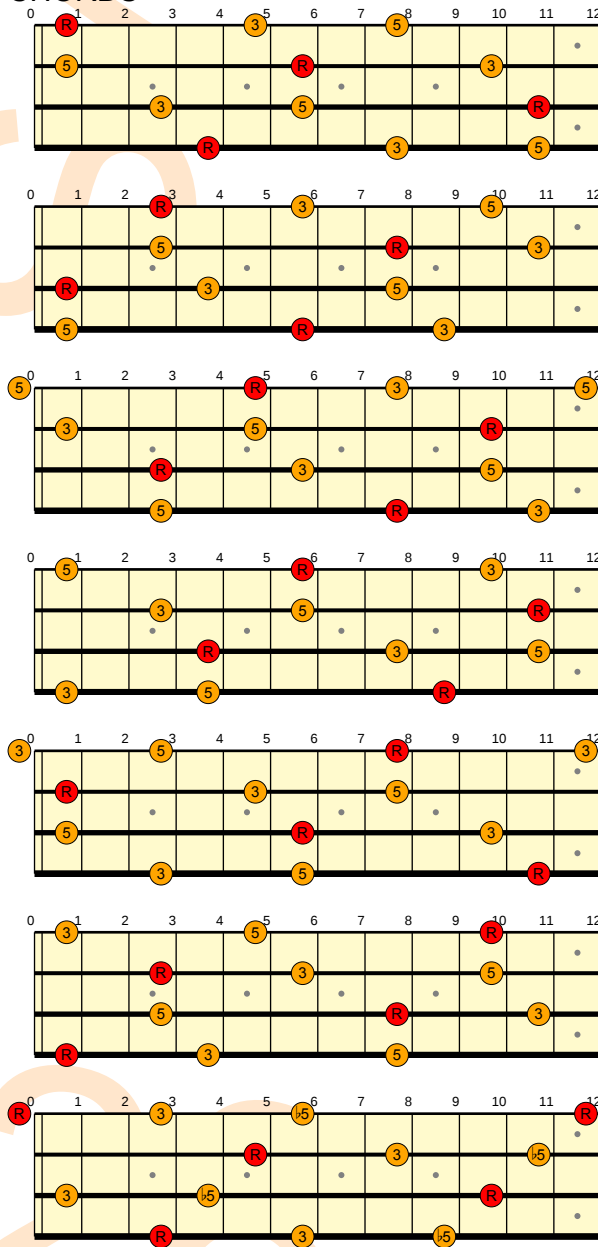


major

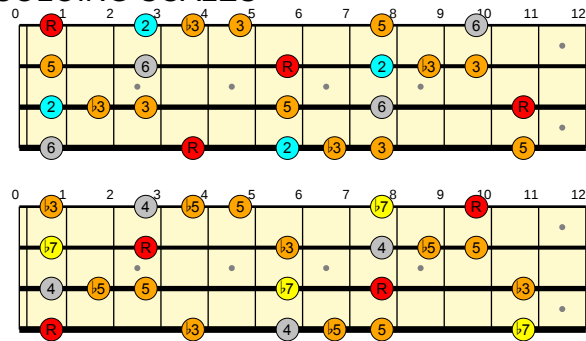


F minor

CHORDS

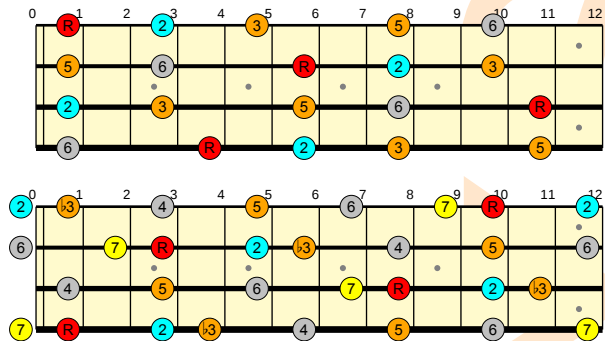


SOLOING SCALES



M blues

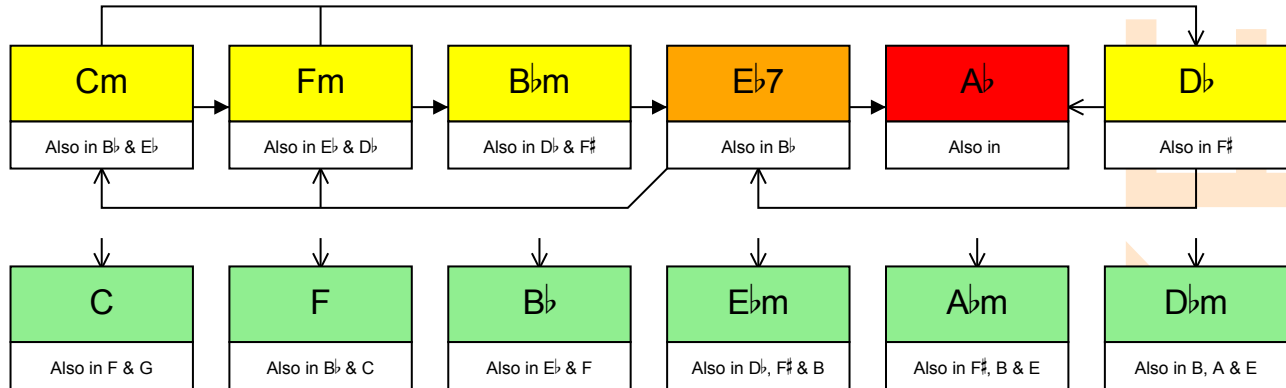
blues



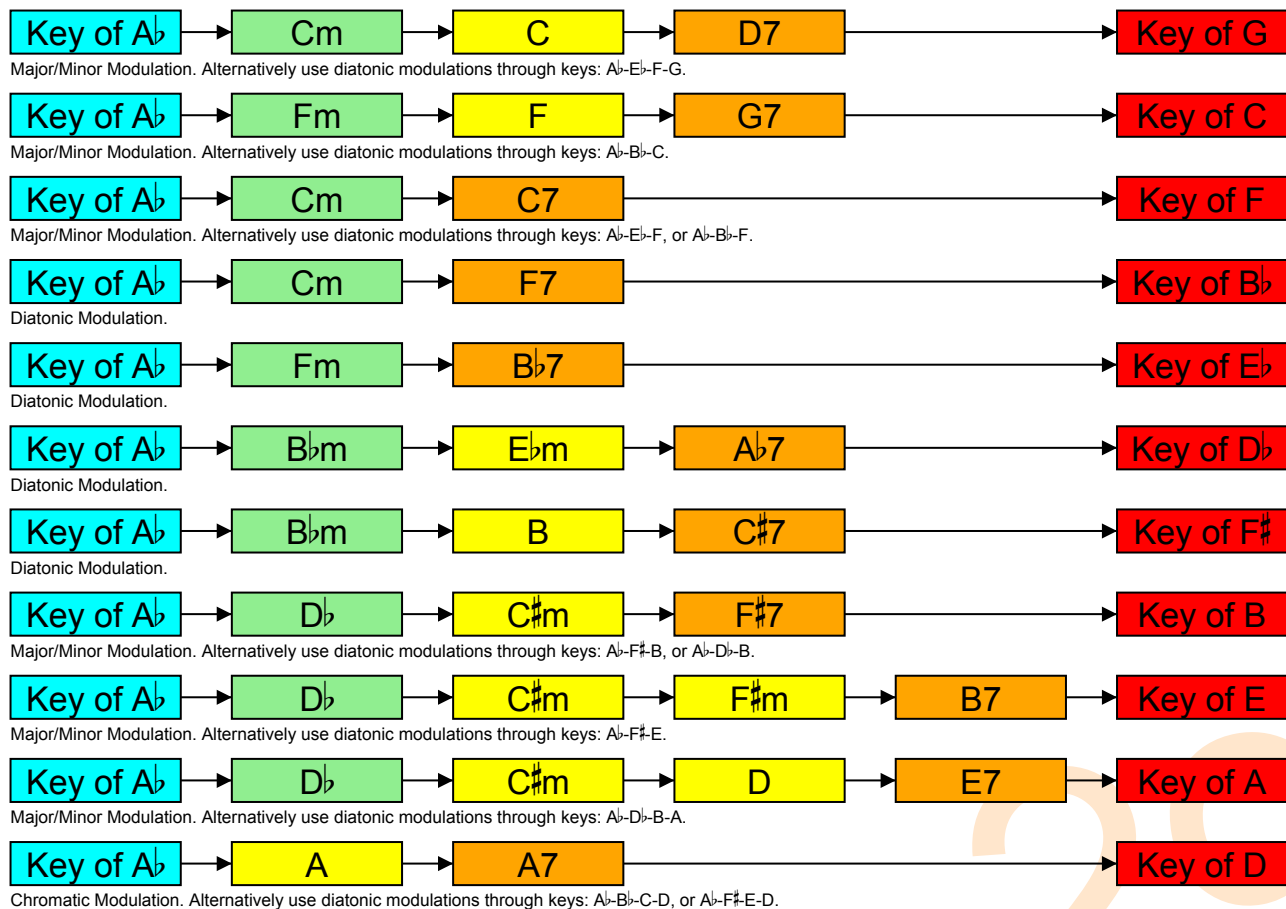
pentatonic

m. minor

CHORD PROGRESSIONS

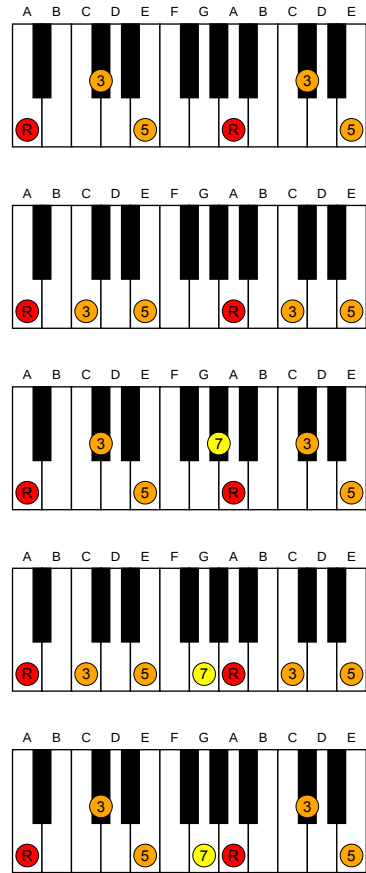
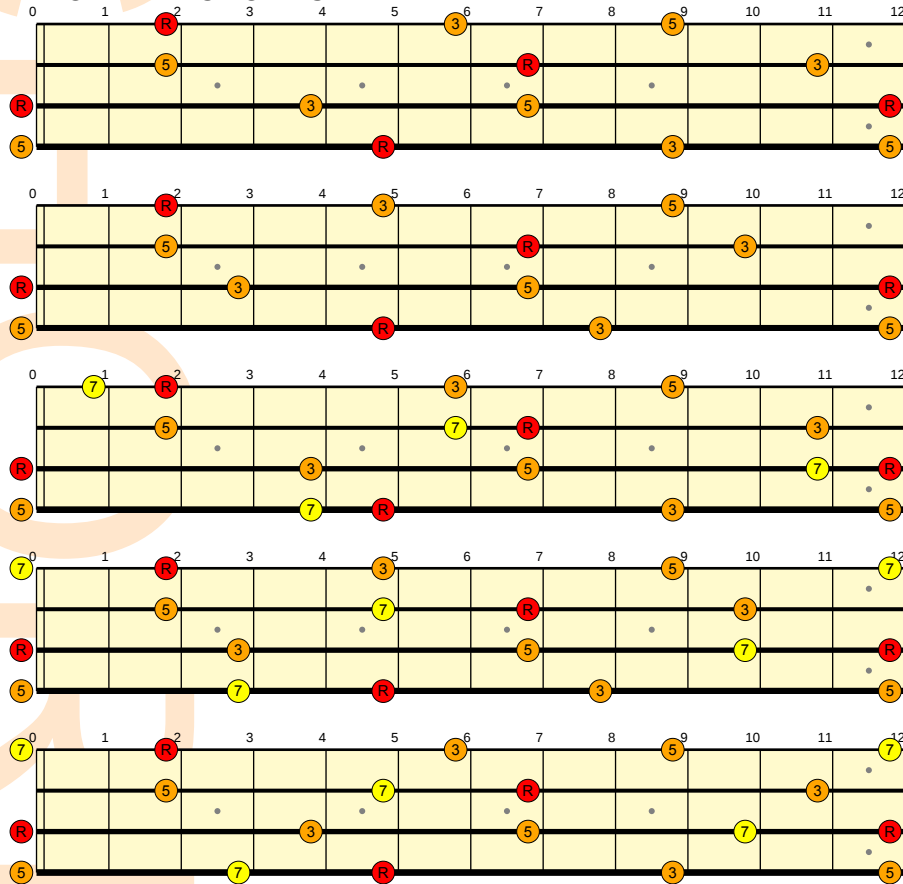


CHANGING TO OTHER KEYS



A

IMPORTANT CHORDS



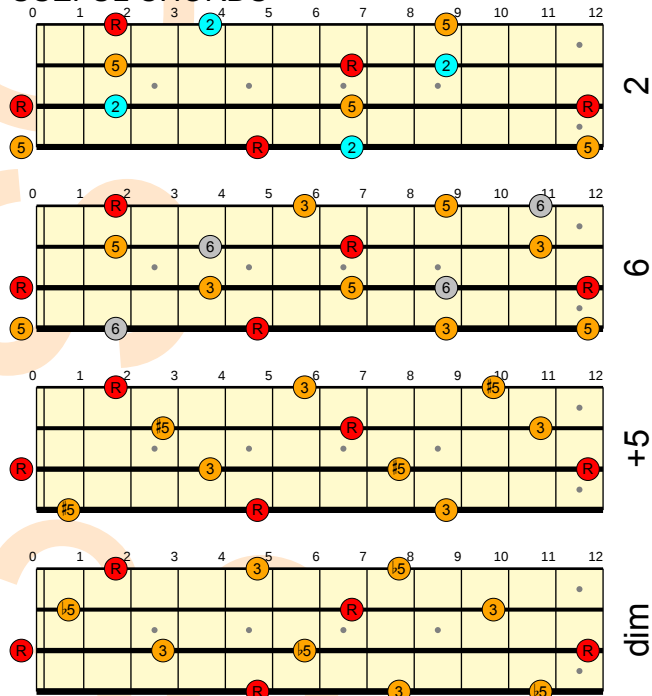
m

M7

m7

7

USEFUL CHORDS

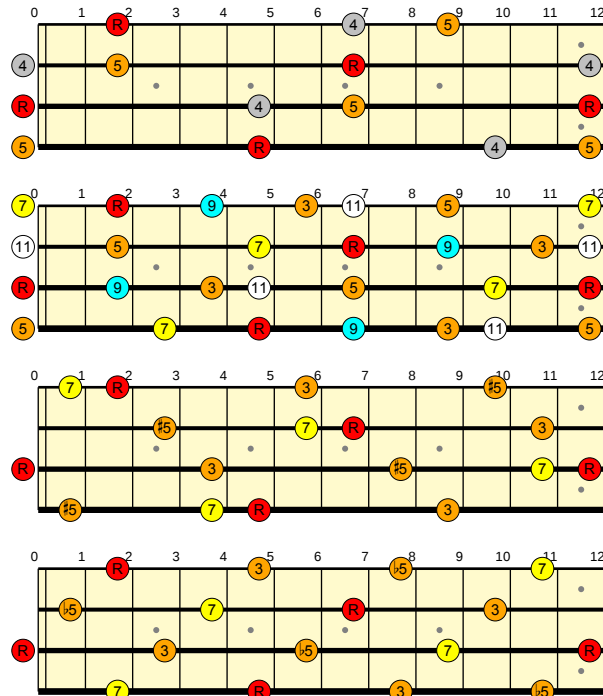


2

6

+5

dim



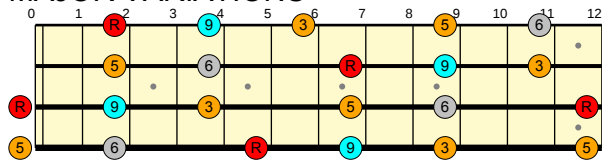
sus4

11

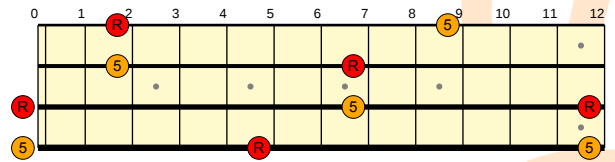
M7+5

dim7

MAJOR VARIATIONS

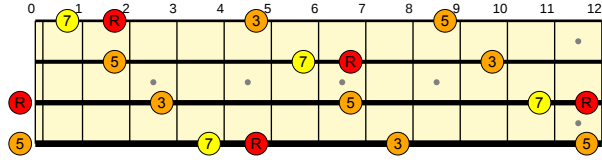


6+9

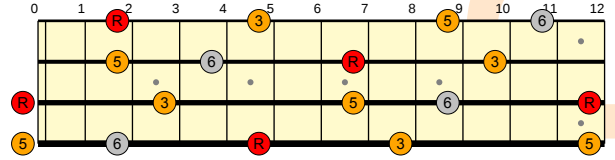


5

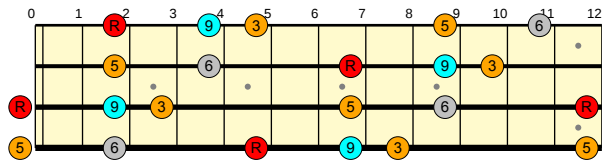
MINOR VARIATIONS



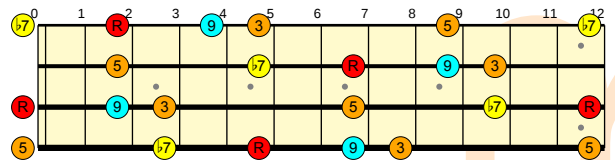
mM7



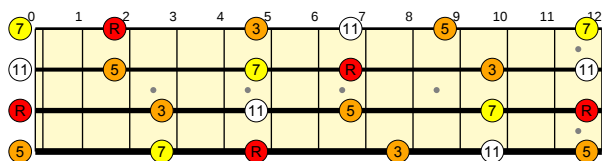
m6



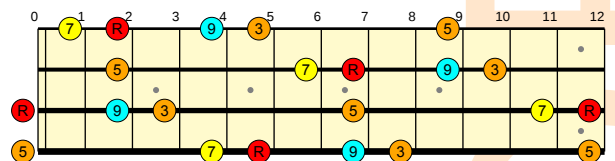
m6+9



m9

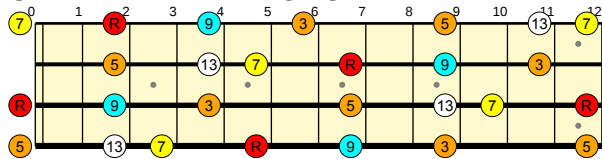


m11

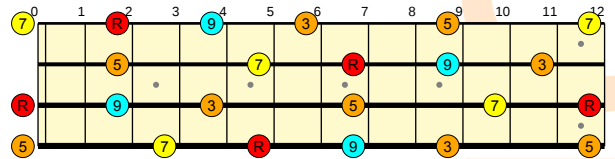


m9M7

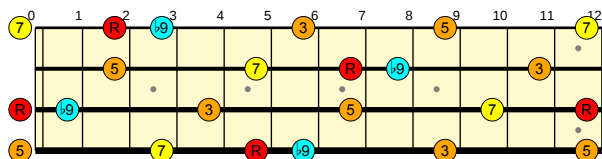
SEVENTH VARIATIONS



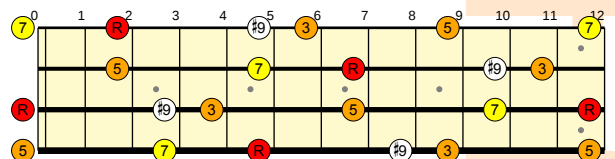
13



9

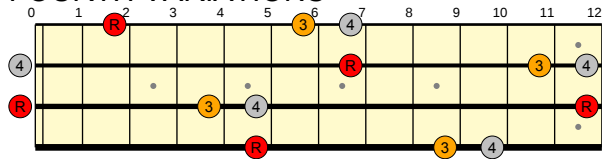


7m9

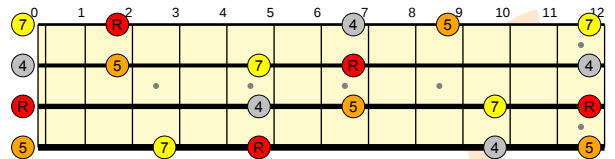


7#9

FOURTH VARIATIONS

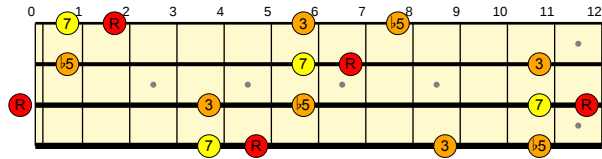


aug4

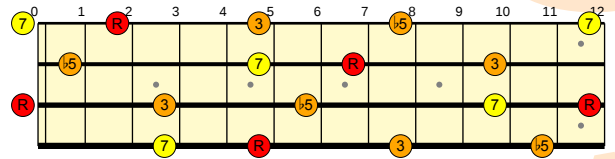


7sus4

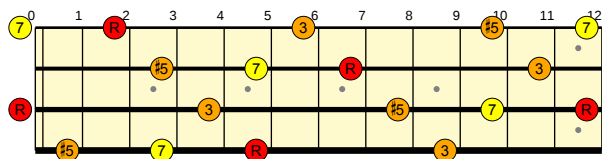
DIMINISHED / AUGMENTED



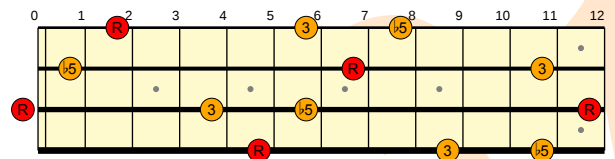
M7d5



m7d5



7+5



dim5

B $\flat$ or A $\sharp$

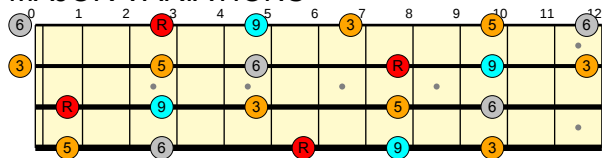
IMPORTANT CHORDS

Fret	0	1	2	3	4	5	6	7	8	9	10	11	12		A	B	C	D	E	F	G	A	B	C	D	E	
Major				R				3			5																
Minor				R				3			5																m
Major 7				R				3			5																M7
Minor 7				R				3			5																m7
7				R				3			5																7

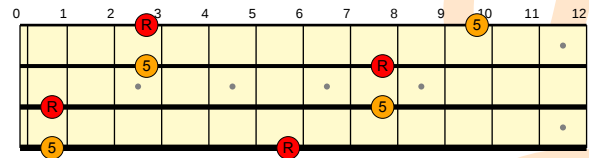
USEFUL CHORDS

Fret	0	1	2	3	4	5	6	7	8	9	10	11	12		0	1	2	3	4	5	6	7	8	9	10	11	12	
2				R	2						5			2				R						4			sus4	
6	6			R							5		6	6				R						4				
+5				R							5			+5				R						4				
dim				R							5			dim				R						4				
11				R							5			11				R						4			11	
M7+5				R							5			M7+5				R						4			M7+5	
dim7				R							5			dim7				R						4			dim7	

MAJOR VARIATIONS

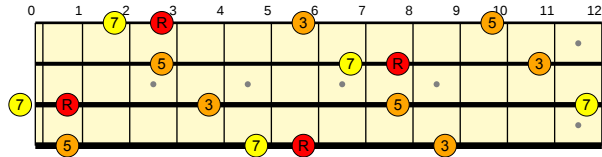


6+9

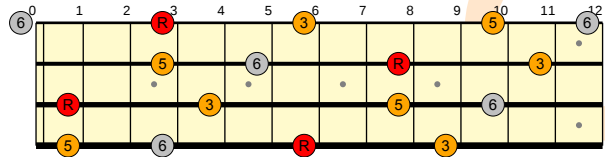


5

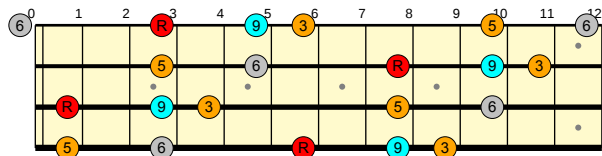
MINOR VARIATIONS



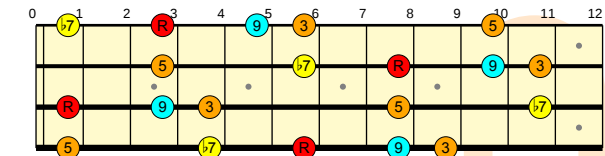
mM7



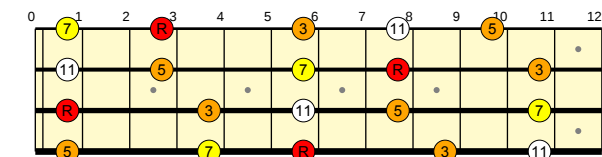
m6



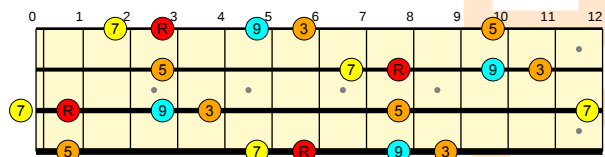
m6+9



m9

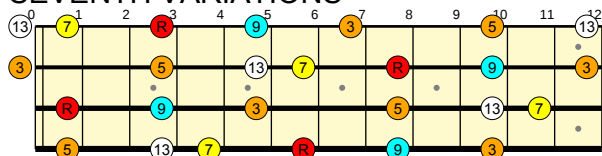


m11

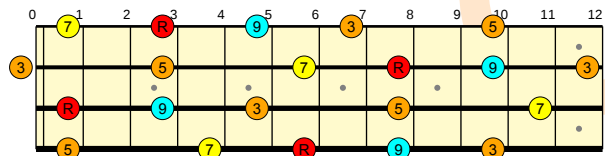


m9M7

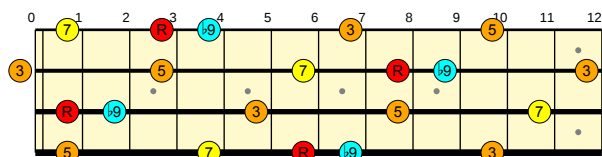
SEVENTH VARIATIONS



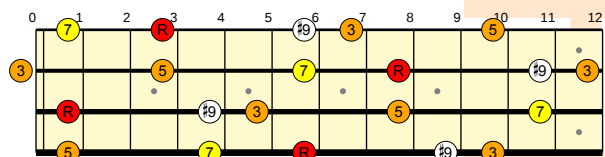
13



9

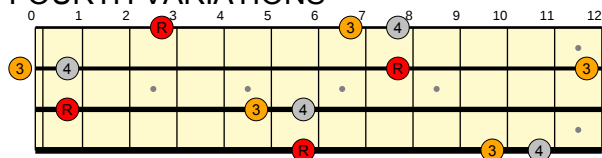


7m9

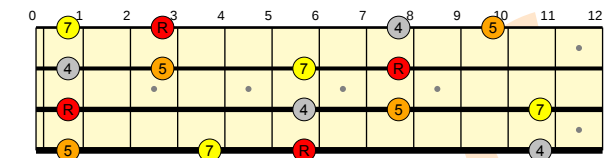


7#9

FOURTH VARIATIONS

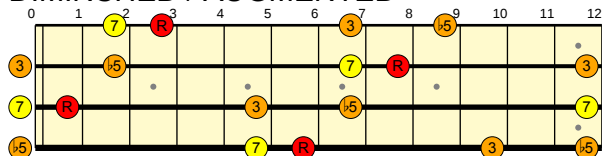


aug4

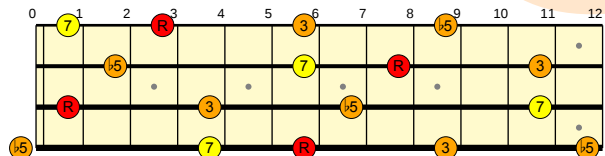


7sus4

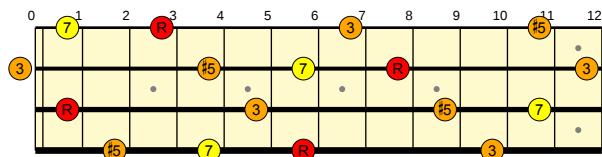
DIMINSHED / AUGMENTED



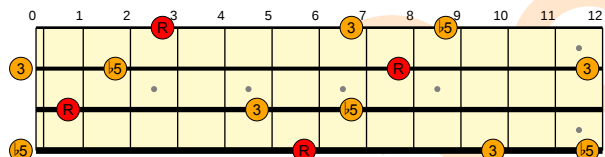
M7d5



m7d5



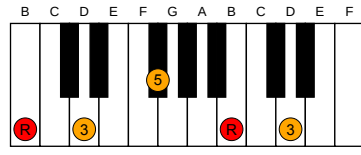
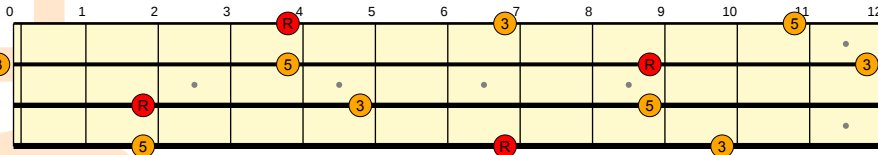
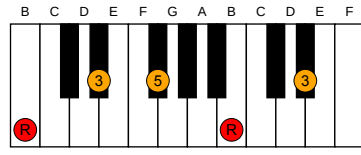
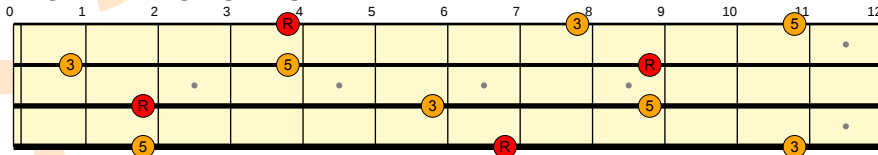
7+5



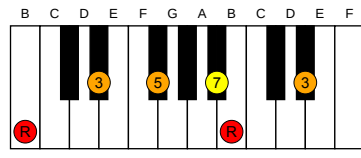
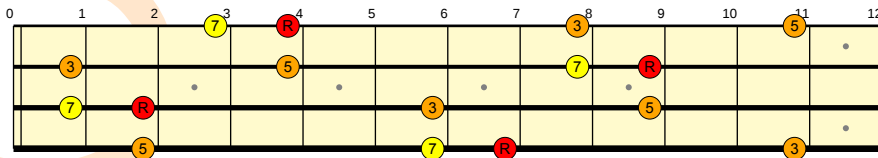
dim5

B

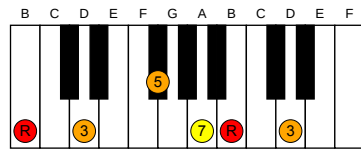
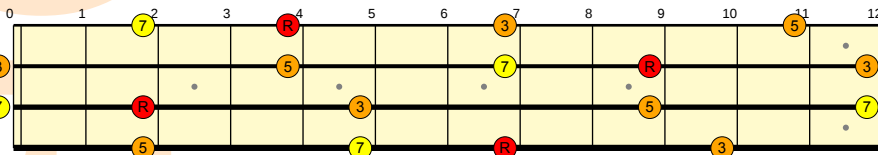
IMPORTANT CHORDS



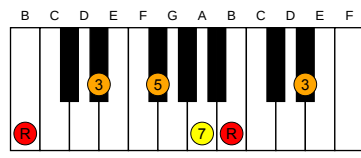
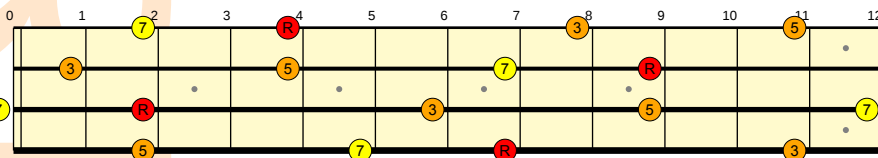
m



M7

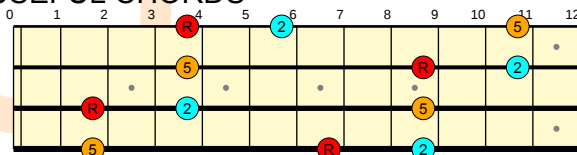


m7

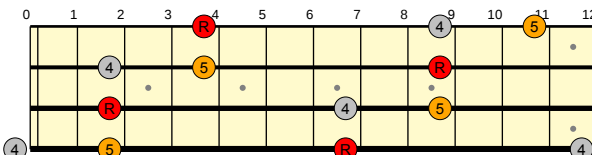


7

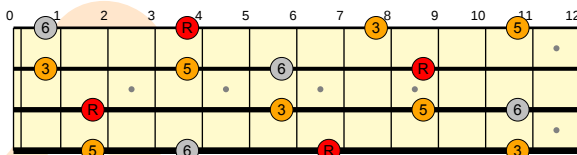
USEFUL CHORDS



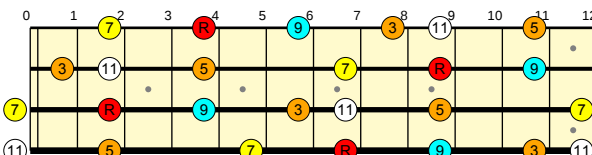
2



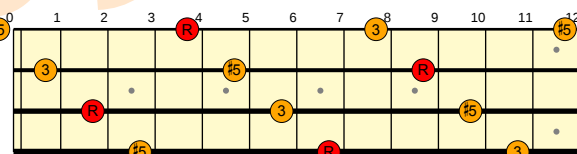
sus4



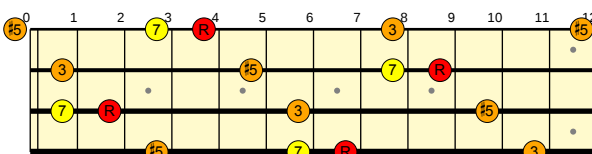
6



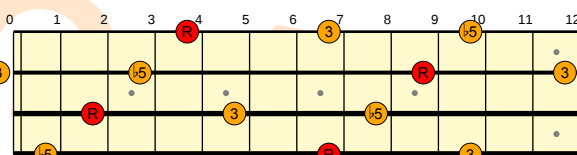
11



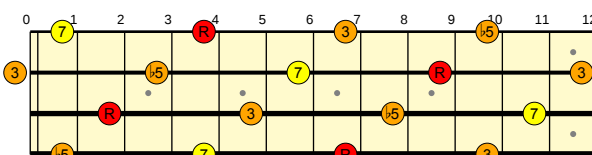
+5



M7+5

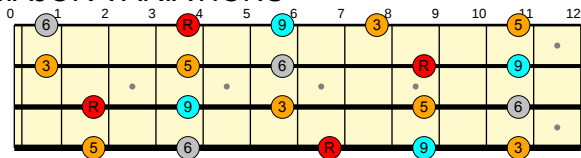


dim

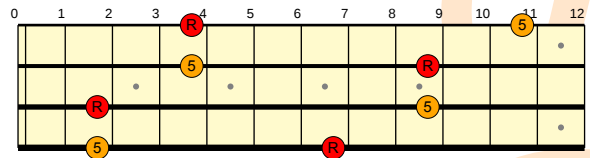


dim7

MAJOR VARIATIONS

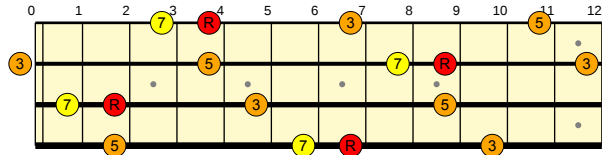


6+9

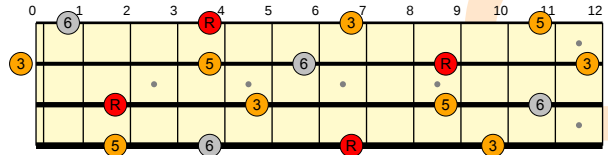


5

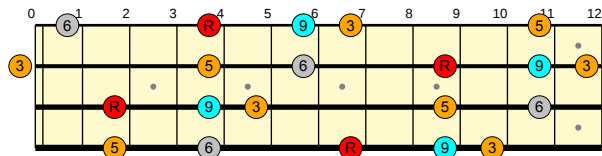
MINOR VARIATIONS



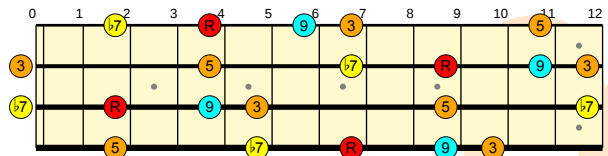
mM7



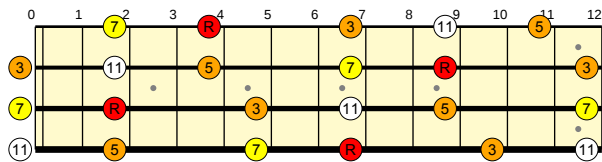
m6



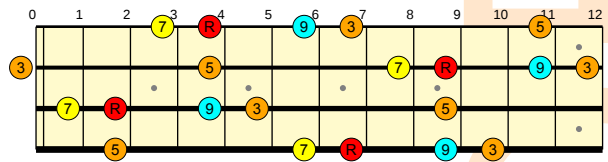
m6+9



m9

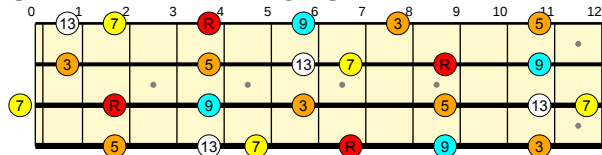


m11

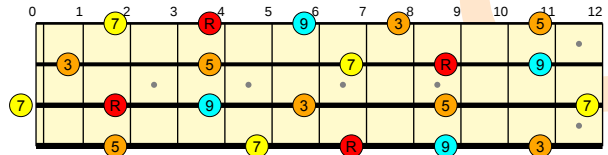


m9M7

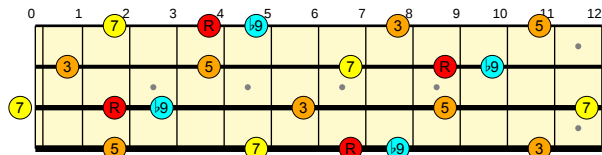
SEVENTH VARIATIONS



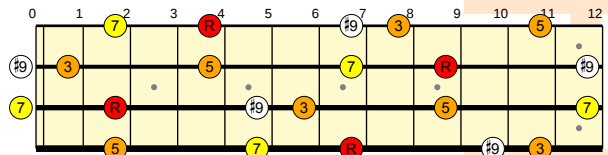
13



9

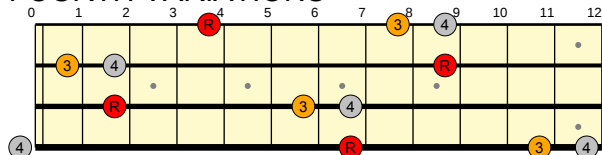


7m9

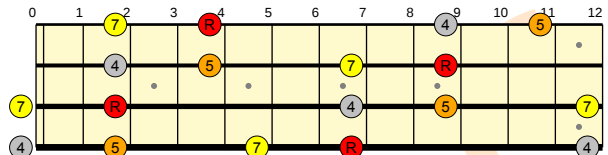


7#9

FOURTH VARIATIONS

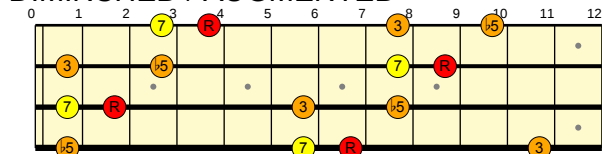


aug4

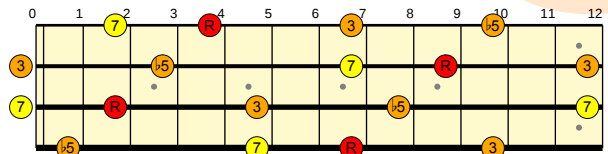


7sus4

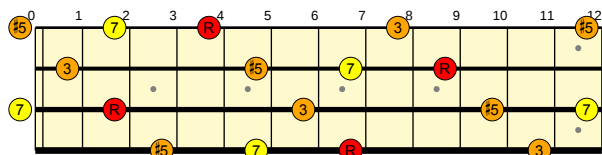
DIMINISHED / AUGMENTED



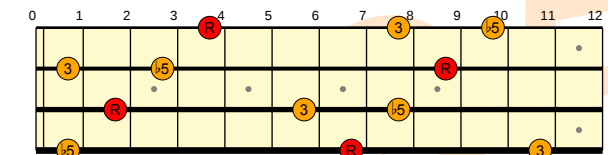
M7d5



m7d5



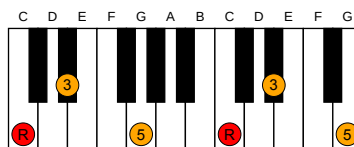
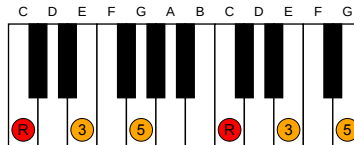
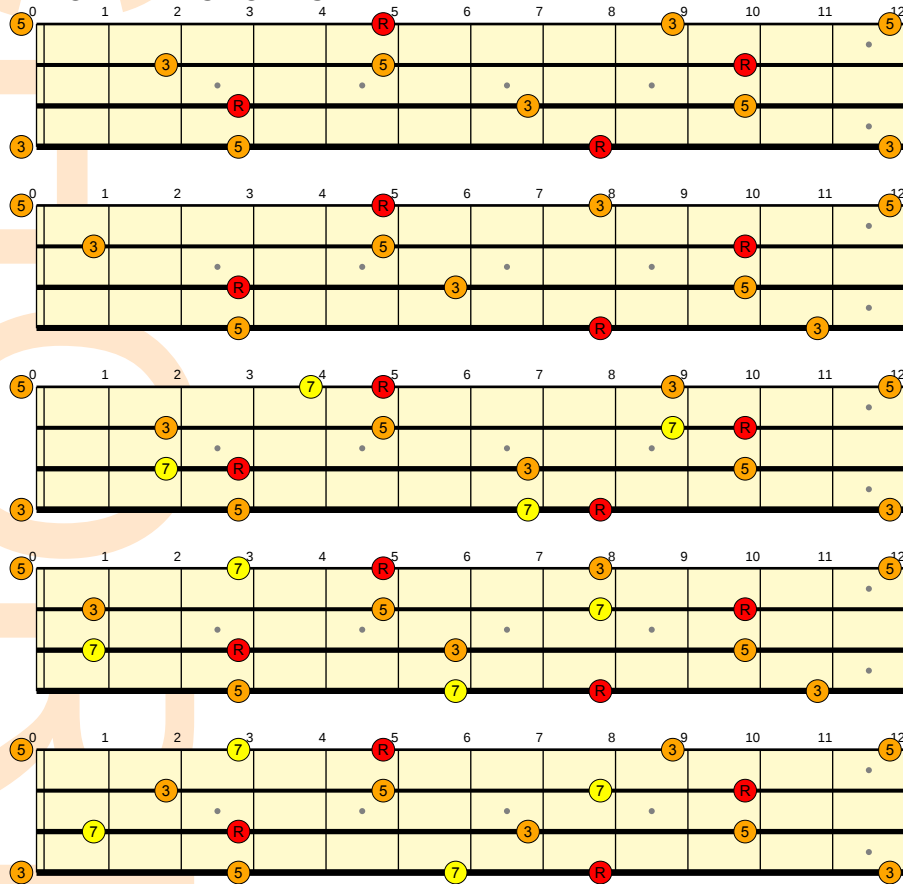
7+5



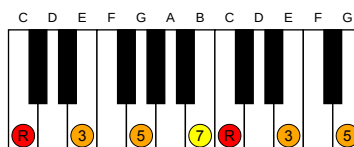
dim5

C

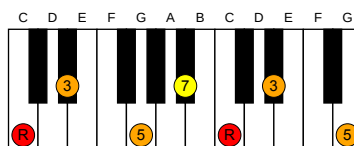
IMPORTANT CHORDS



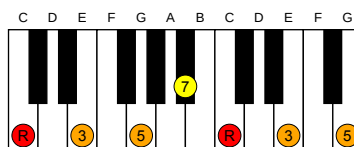
m



M7

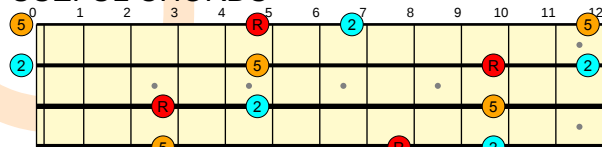


m7

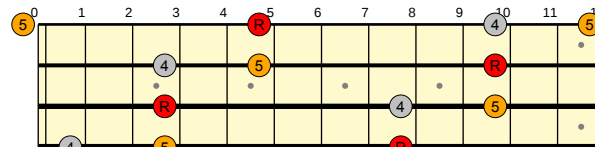


7

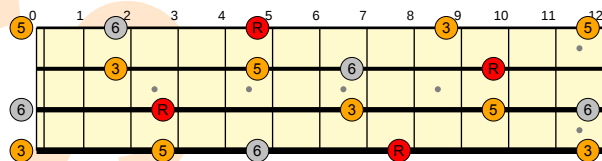
USEFUL CHORDS



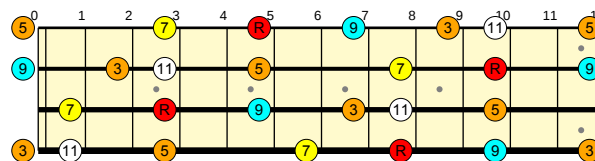
2



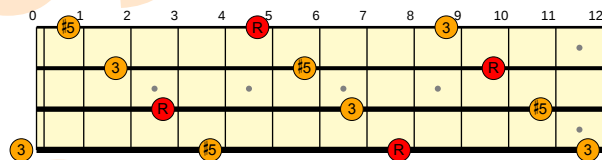
sus4



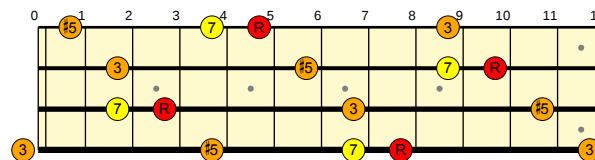
6



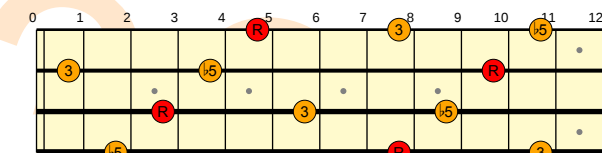
11



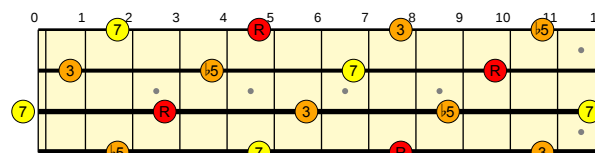
+5



M7+5

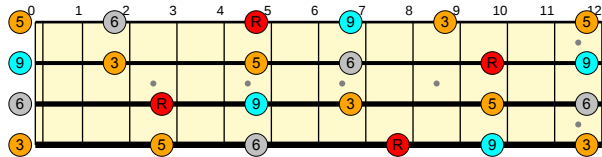


dim

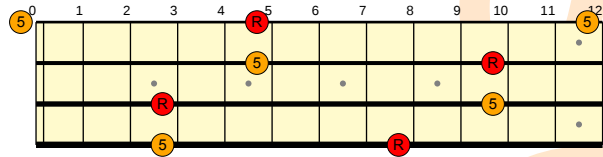


dim7

MAJOR VARIATIONS

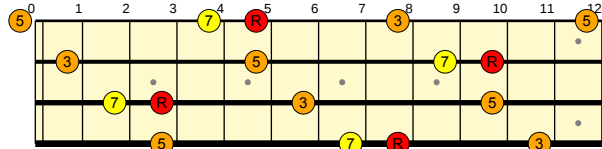


6+9

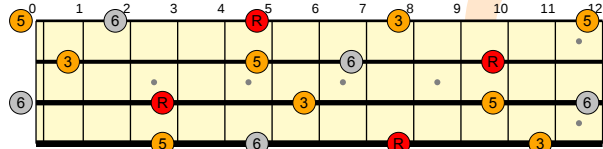


5

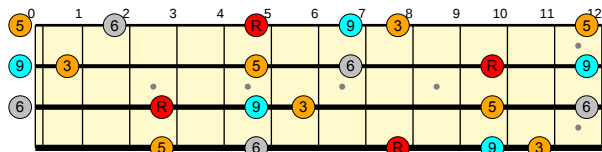
MINOR VARIATIONS



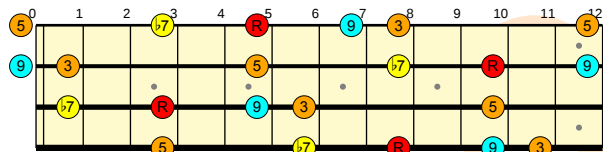
mM7



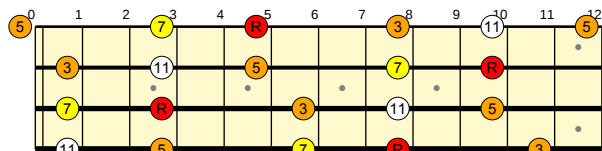
m6



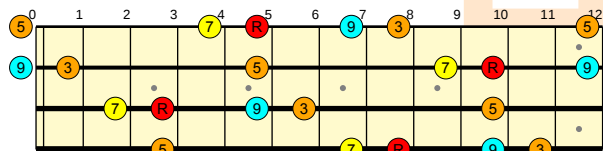
m6+9



m9

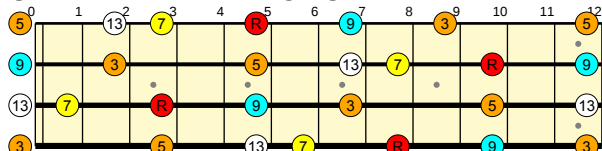


m11

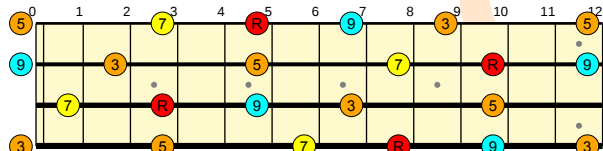


m9M7

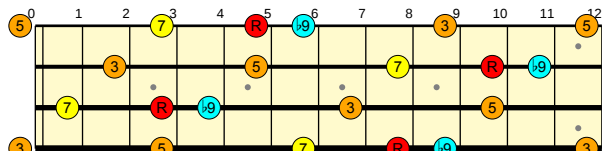
SEVENTH VARIATIONS



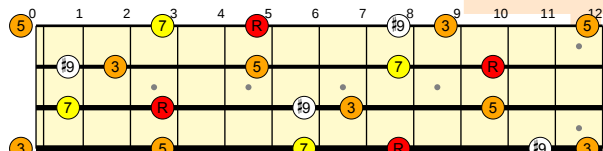
13



9

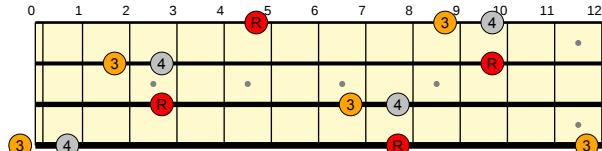


7m9

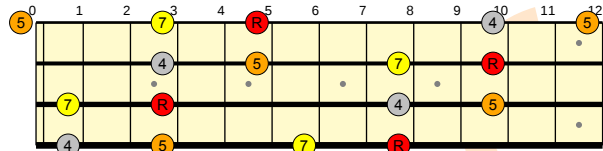


7#9

FOURTH VARIATIONS

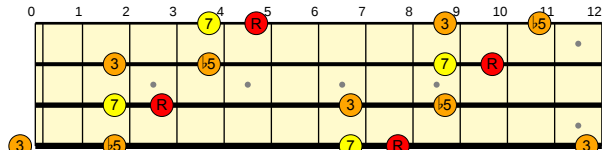


aug4

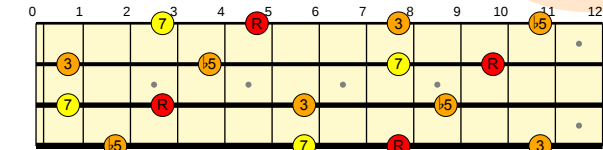


7sus4

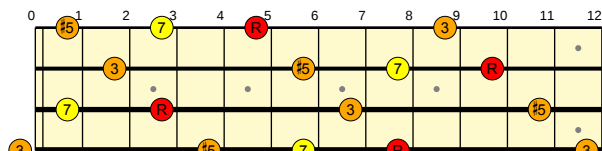
DIMINISHED / AUGMENTED



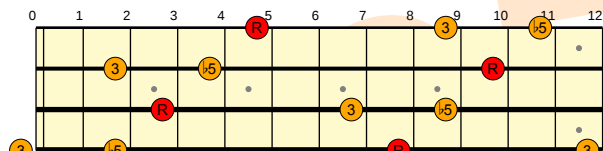
M7d5



m7d5



7+5



dim5

C# or Db

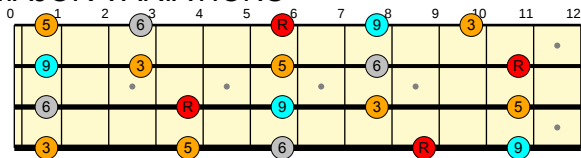
IMPORTANT CHORDS

Fret	0	1	2	3	4	5	6	7	8	9	10	11	12	Diagram	Label
Diagram 1															
Diagram 2															m
Diagram 3															M7
Diagram 4															m7
Diagram 5															7

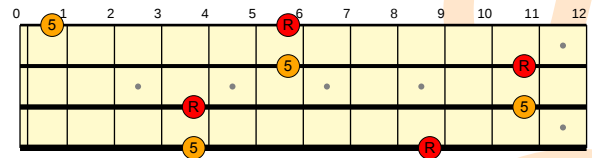
USEFUL CHORDS

Fret	0	1	2	3	4	5	6	7	8	9	10	11	12	Diagram	Label
Diagram 1														2	
Diagram 2														6	
Diagram 3														+5	
Diagram 4														dim	
Diagram 5														sus4	
Diagram 6														11	
Diagram 7														M7+5	
Diagram 8														dim7	

MAJOR VARIATIONS

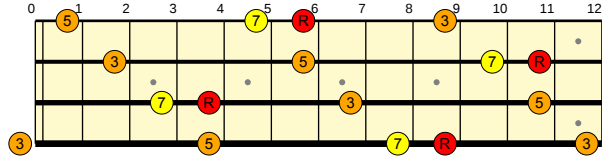


6+9

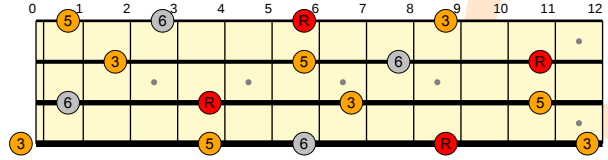


5

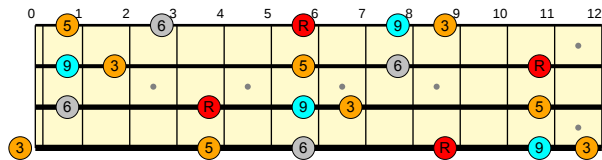
MINOR VARIATIONS



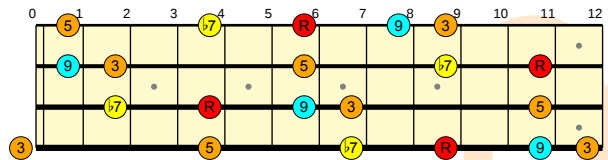
mM7



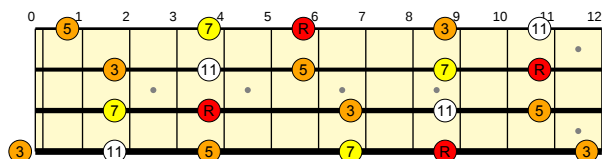
m6



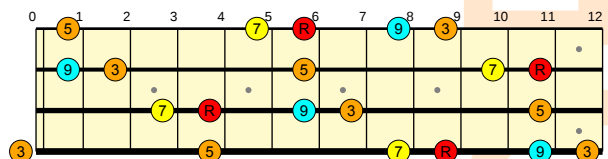
m6+9



m9

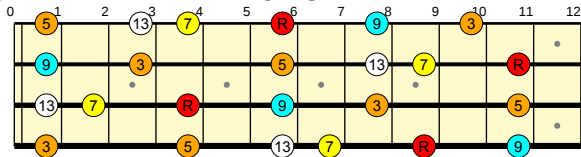


m11

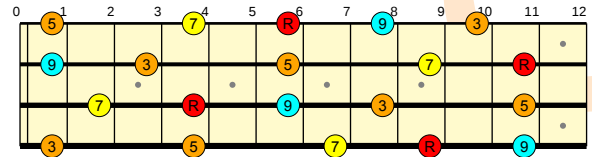


m9M7

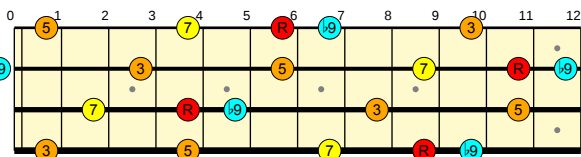
SEVENTH VARIATIONS



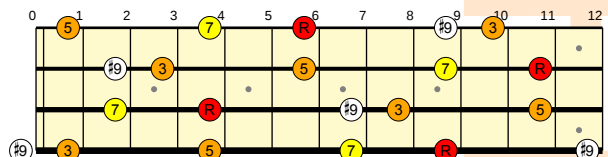
13



9

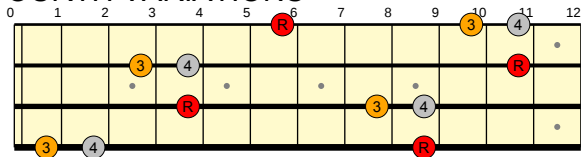


7m9

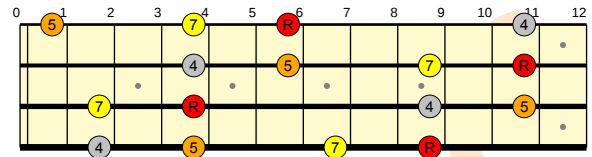


7#9

FOURTH VARIATIONS

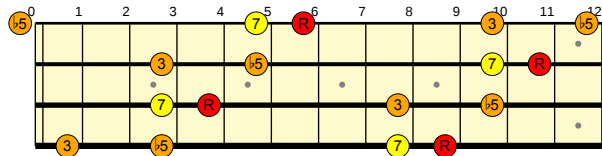


aug4

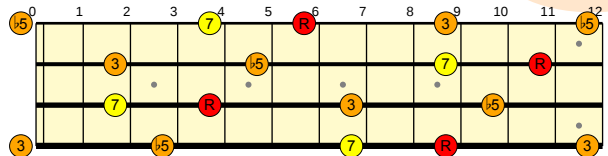


7sus4

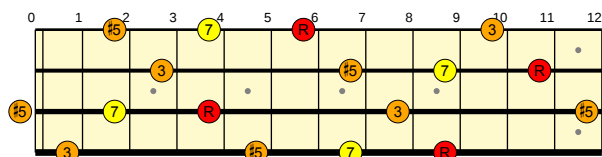
DIMINSHED / AUGMENTED



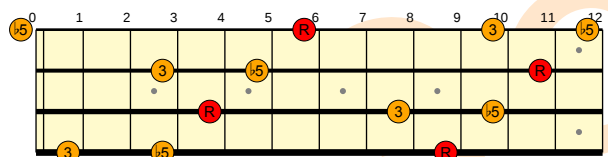
M7d5



m7d5



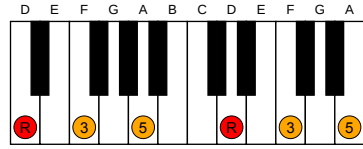
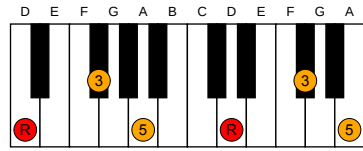
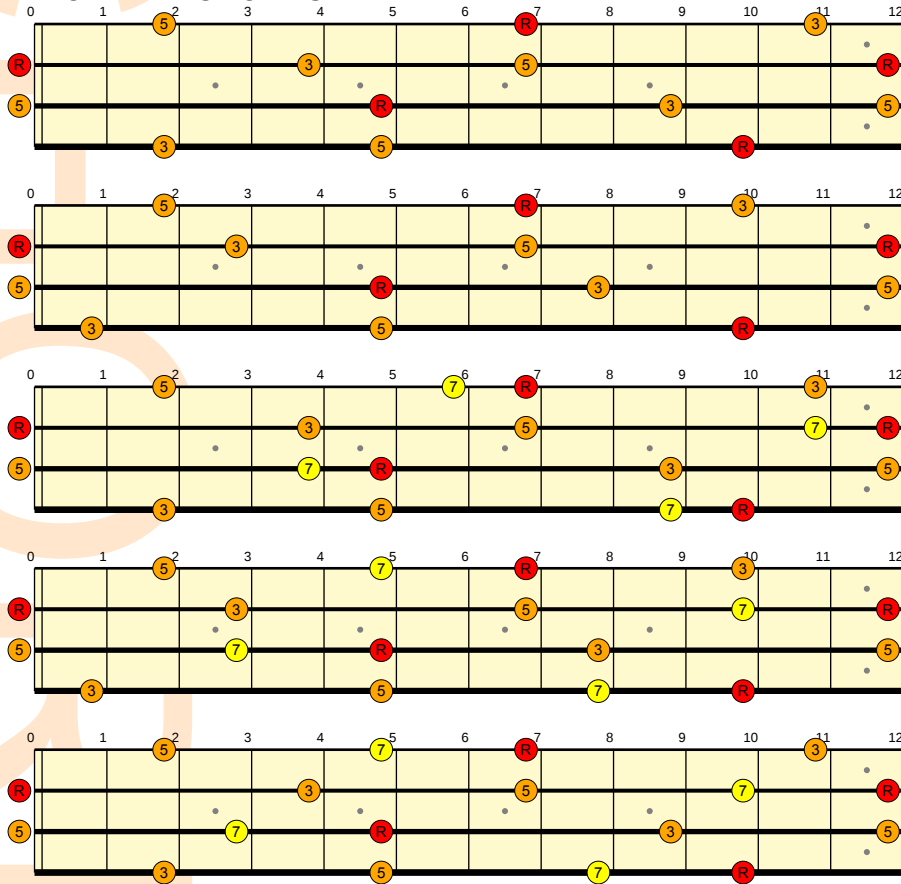
7+5



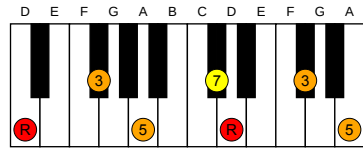
dim5

D

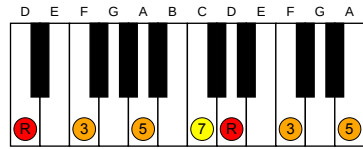
IMPORTANT CHORDS



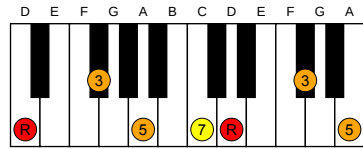
m



M7

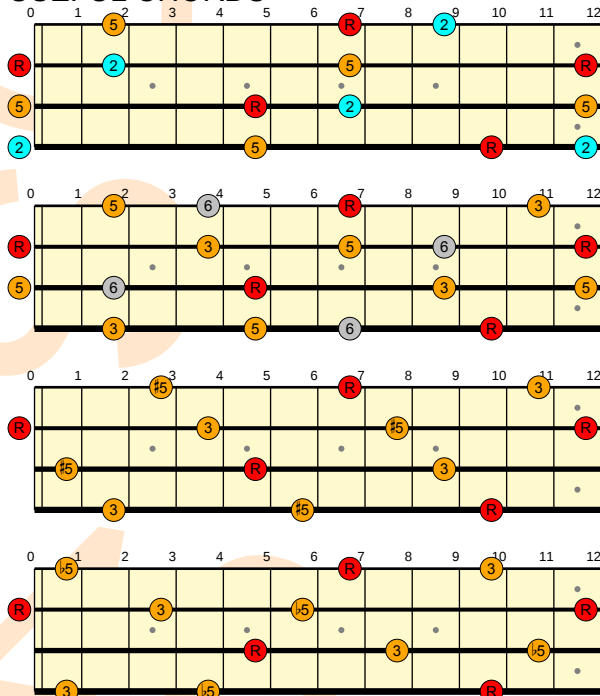


m7



7

USEFUL CHORDS

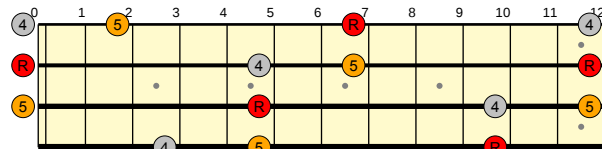


2

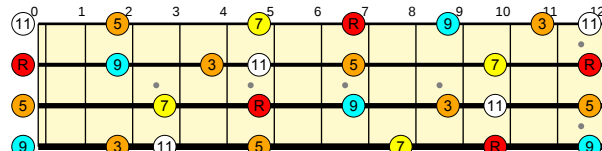
6

+5

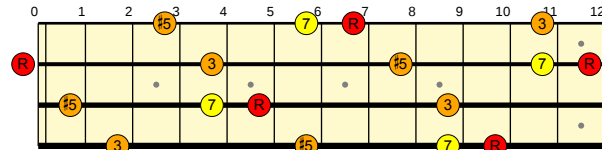
dim



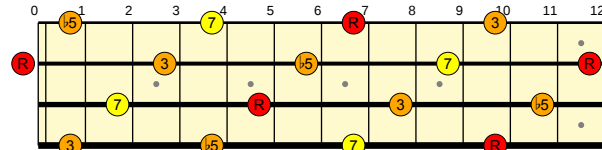
sus4



11

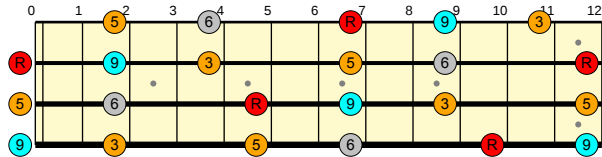


M7+5

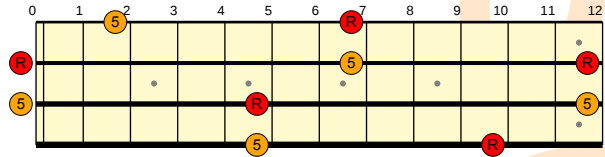


dim7

MAJOR VARIATIONS

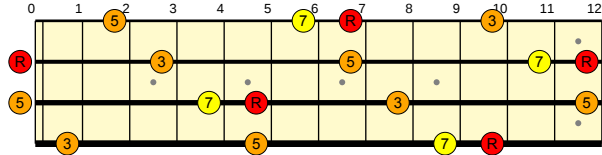


6+9

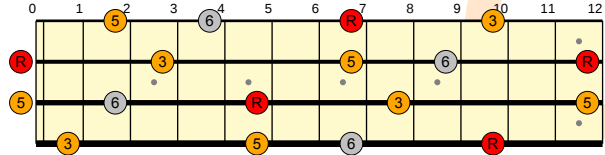


5

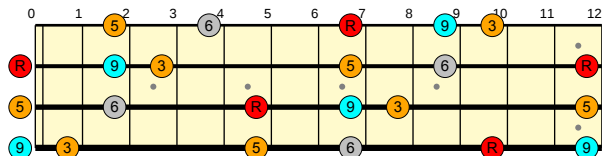
MINOR VARIATIONS



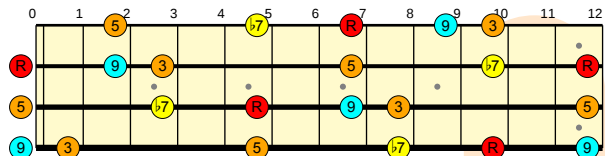
mM7



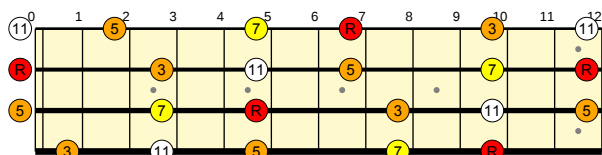
m6



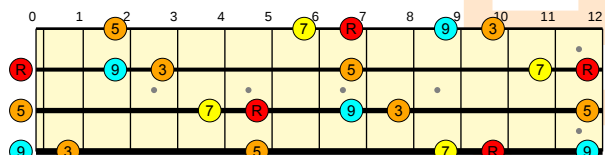
m6+9



m9

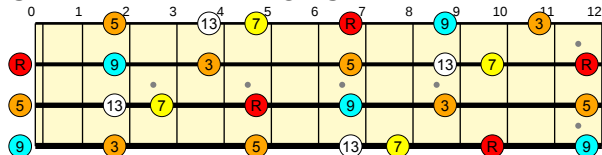


m11

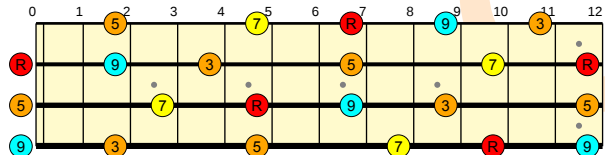


m9M7

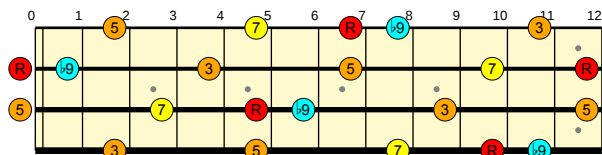
SEVENTH VARIATIONS



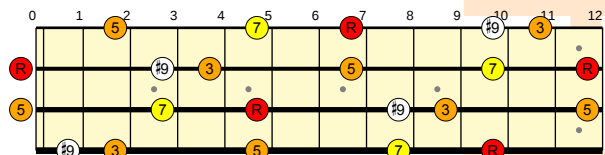
13



9

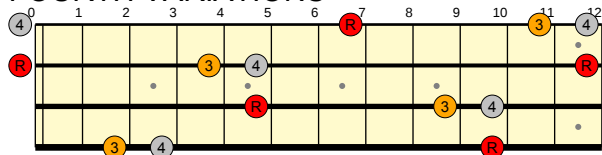


7m9

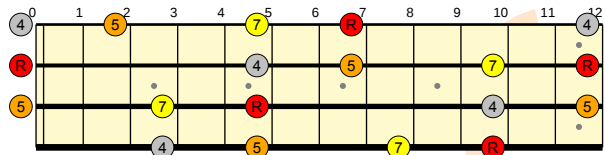


7#9

FOURTH VARIATIONS

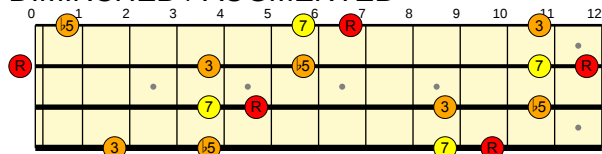


aug4

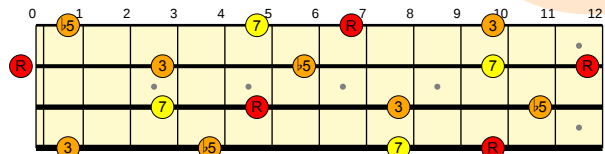


7sus4

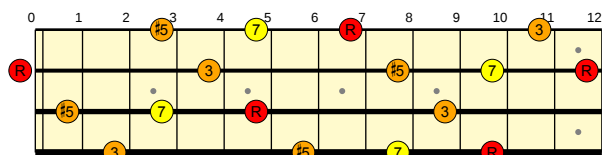
DIMINISHED / AUGMENTED



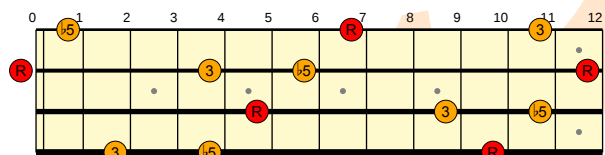
M7d5



m7d5



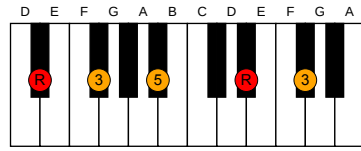
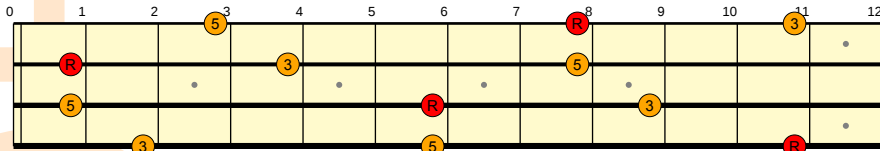
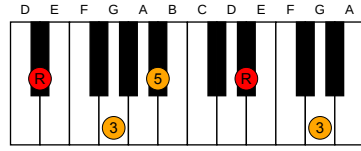
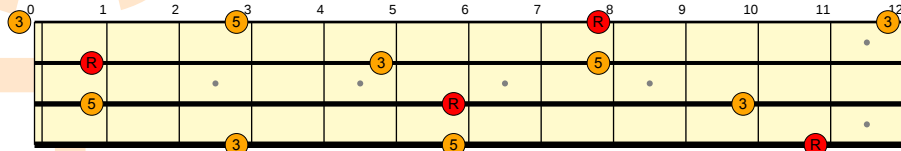
7+5



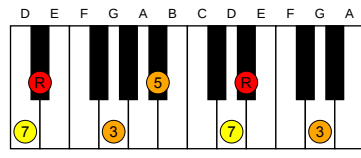
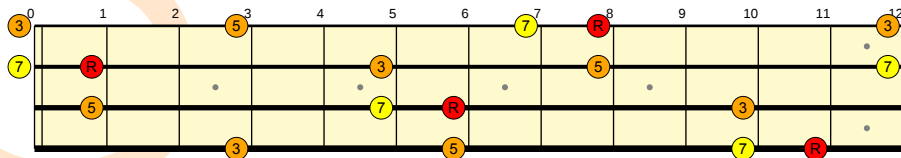
dim5

E $\flat$ or D $\sharp$

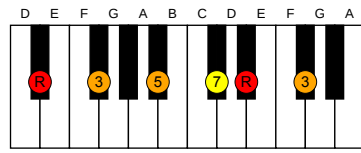
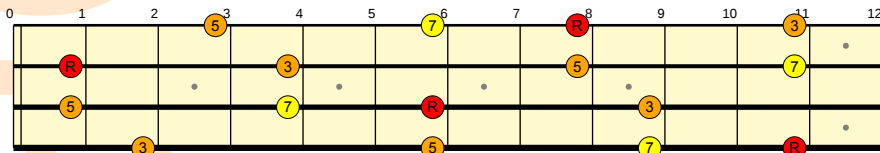
IMPORTANT CHORDS



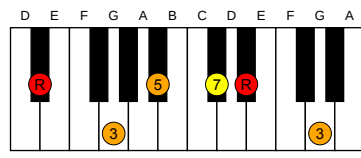
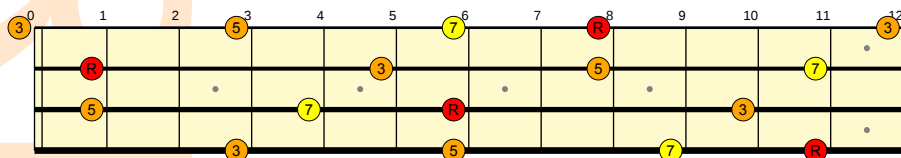
m



M7

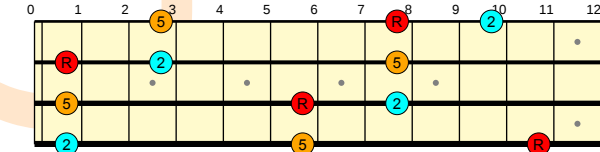


m7

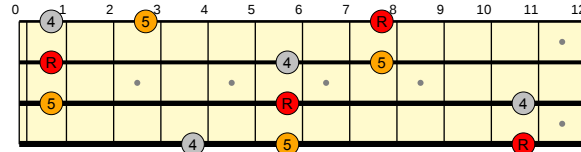


7

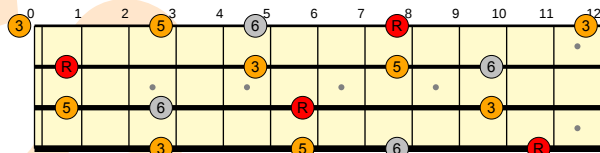
USEFUL CHORDS



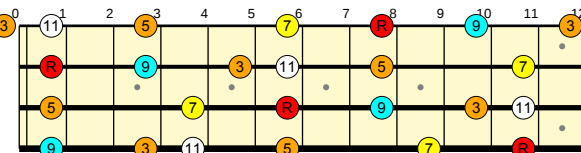
2



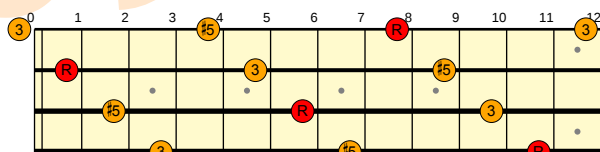
sus4



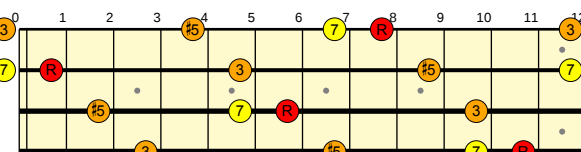
6



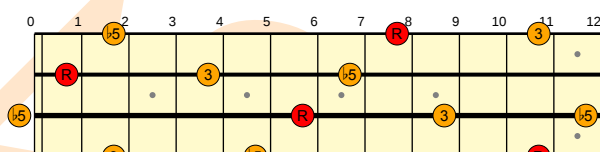
11



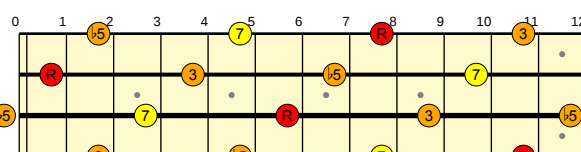
+5



M7+5

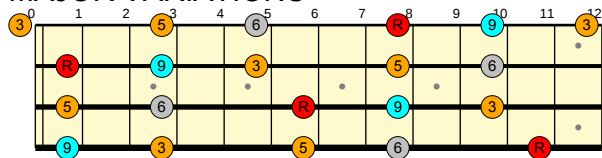


dim

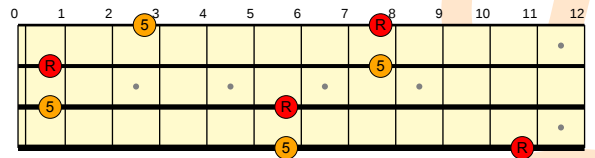


dim7

MAJOR VARIATIONS

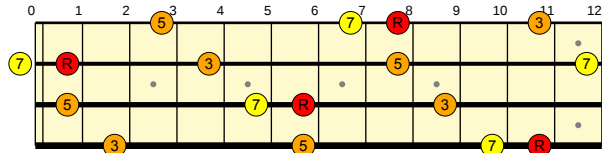


6+9

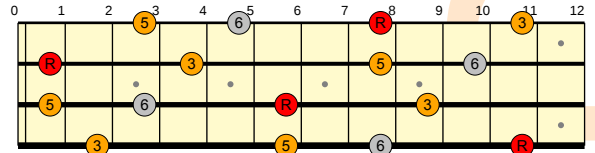


5

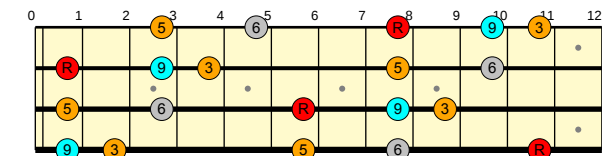
MINOR VARIATIONS



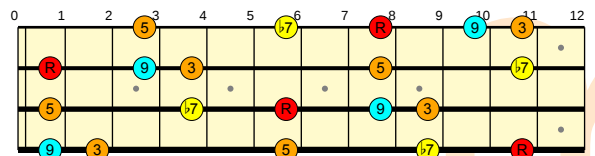
mM7



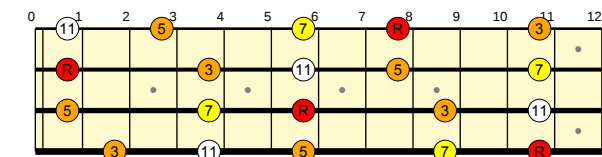
m6



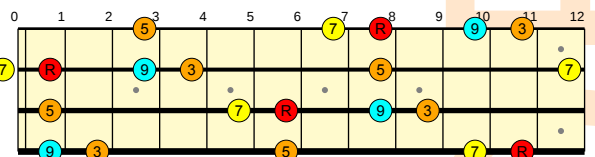
m6+9



m9

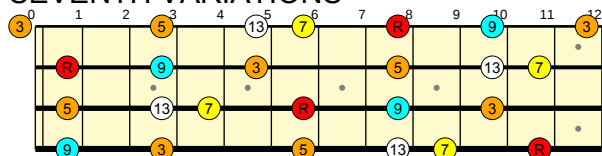


m11

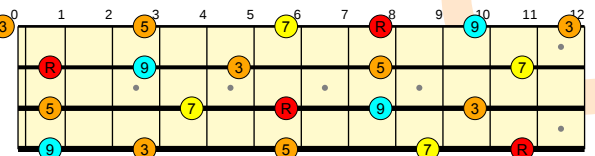


m9M7

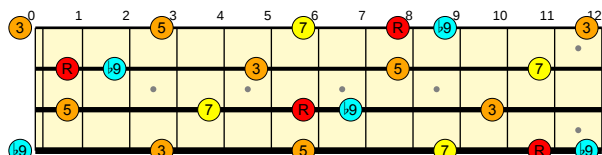
SEVENTH VARIATIONS



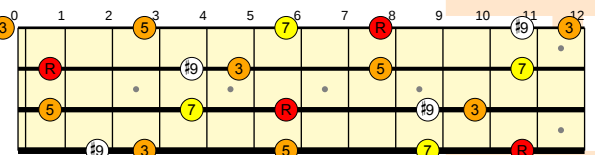
13



9

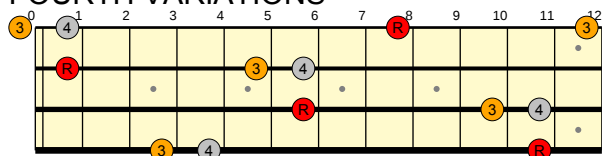


7m9

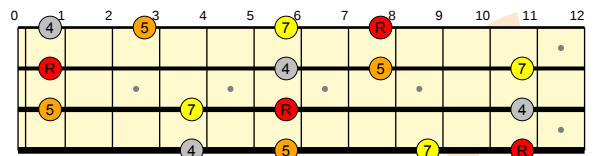


7#9

FOURTH VARIATIONS

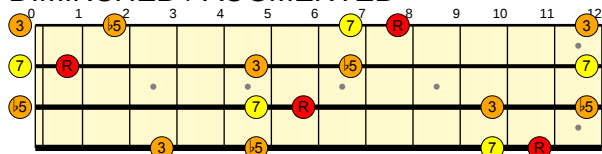


aug4

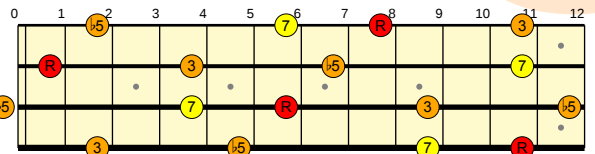


7sus4

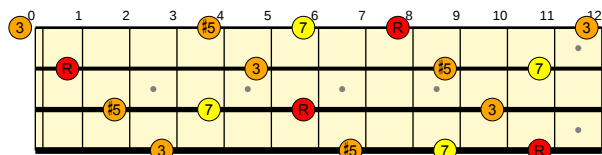
DIMINISHED / AUGMENTED



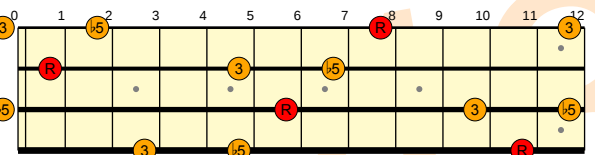
M7d5



m7d5



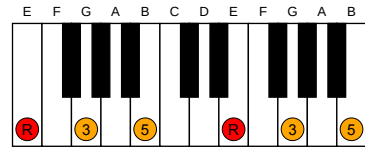
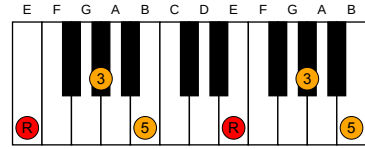
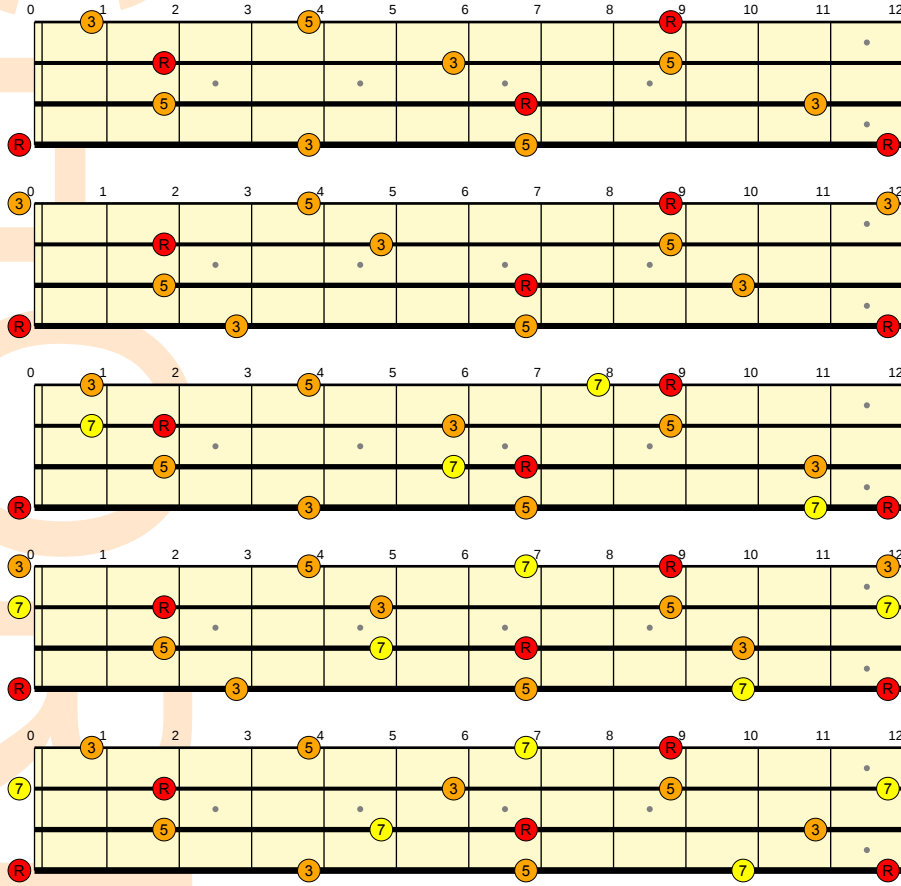
7+5



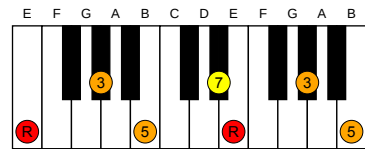
dim5

E

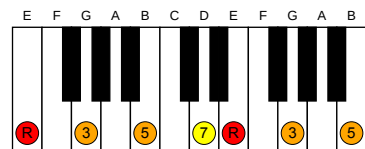
IMPORTANT CHORDS



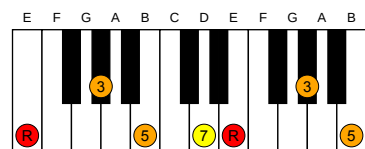
m



M7

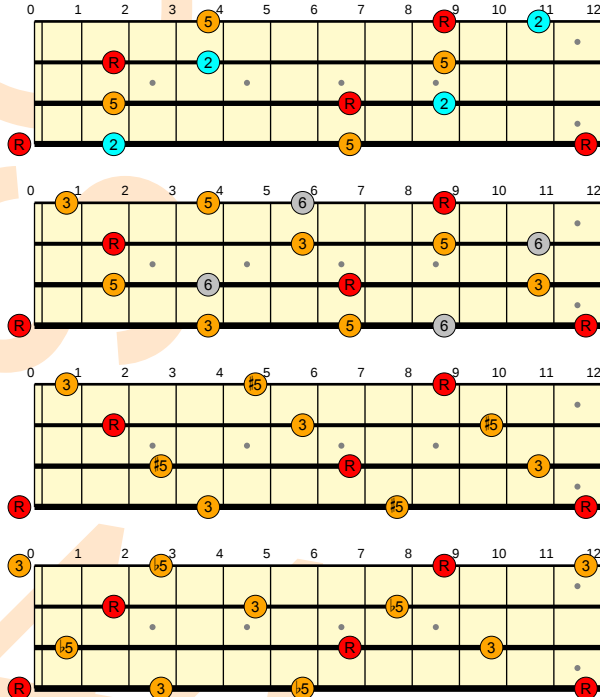


m7



7

USEFUL CHORDS

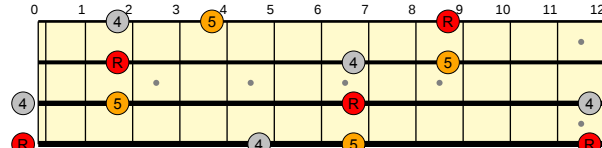


2

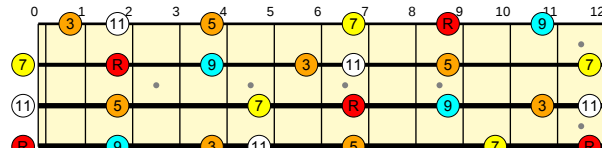
6

+5

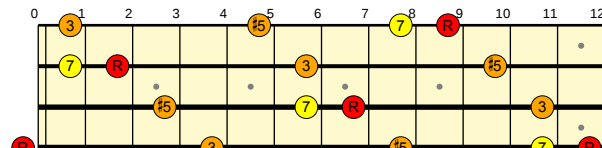
dim



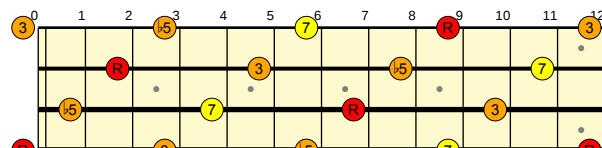
sus4



11

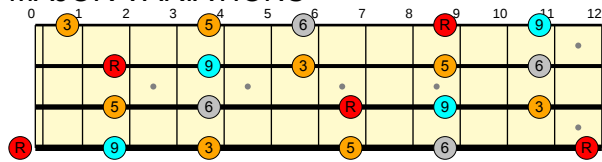


M7+5

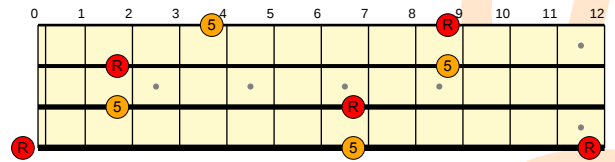


dim7

MAJOR VARIATIONS

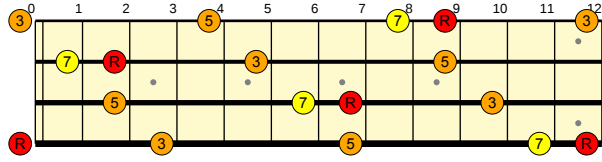


6+9

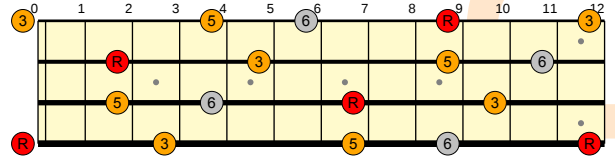


5

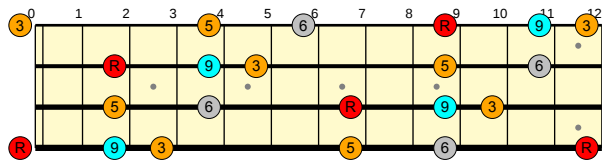
MINOR VARIATIONS



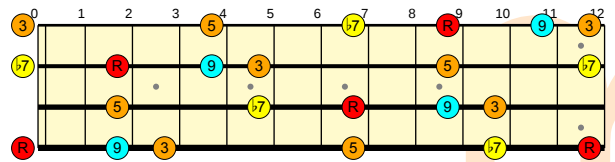
mM7



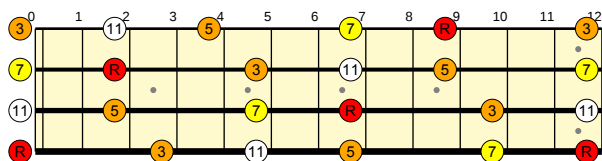
m6



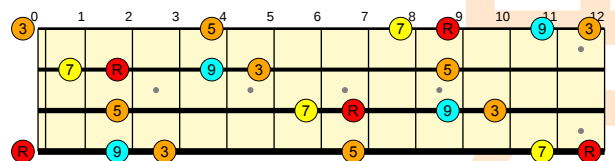
m6+9



m9

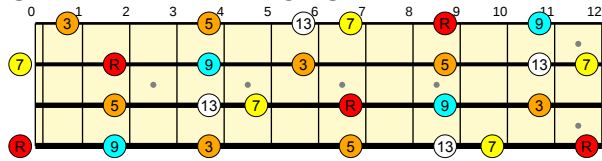


m11

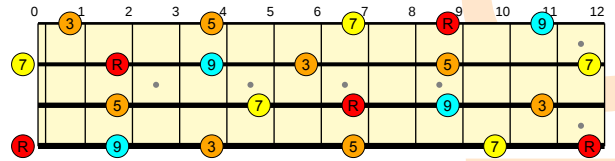


m9M7

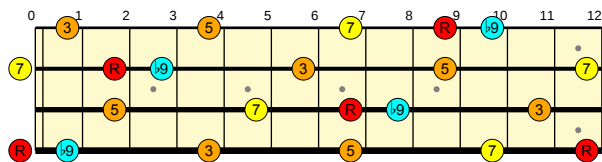
SEVENTH VARIATIONS



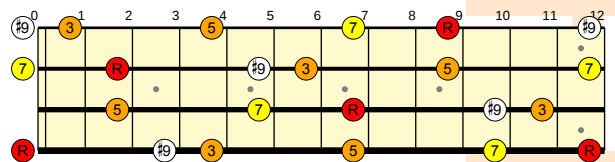
13



9

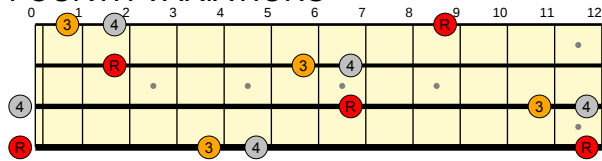


7m9

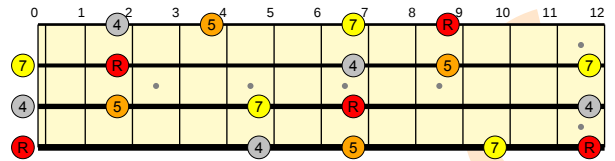


7#9

FOURTH VARIATIONS

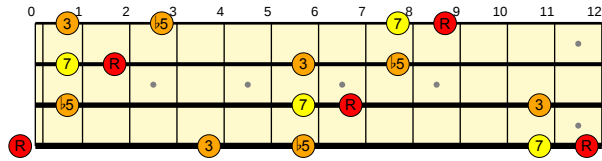


aug4

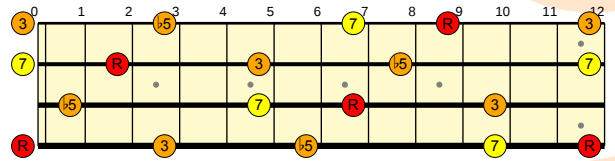


7sus4

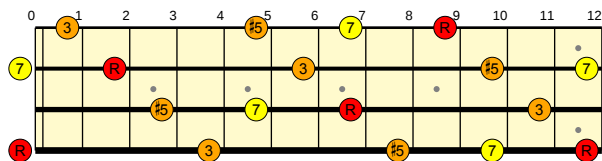
DIMINISHED / AUGMENTED



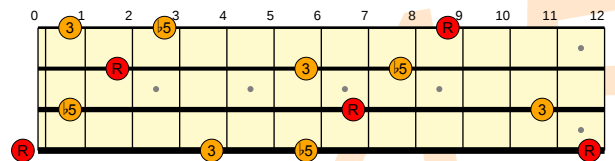
M7d5



m7d5



7+5



dim5

IMPORTANT CHORDS

	F	G	A	B	C	D	E	F	G	A	B	C
m	R	3	5					R	3	5		
M7	R	3	5	7				R	3	5	7	
m7	R	3	5			7		R	3	5		
7	R	3	5			7		R	3	5		

USEFUL CHORDS

2

2

6

6

+5

+5

dim

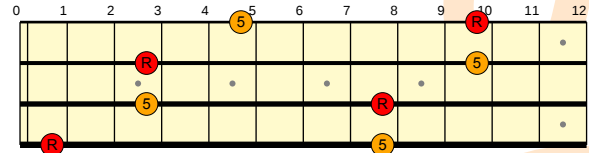
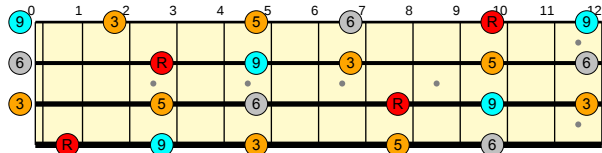
dim

sus4

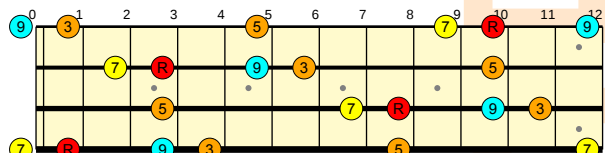
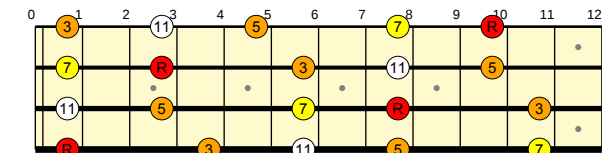
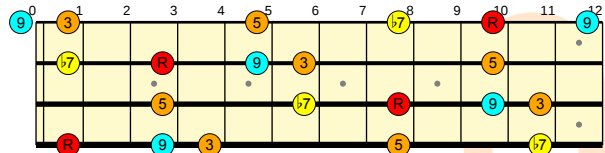
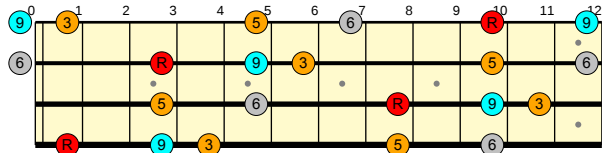
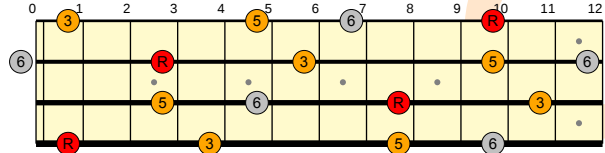
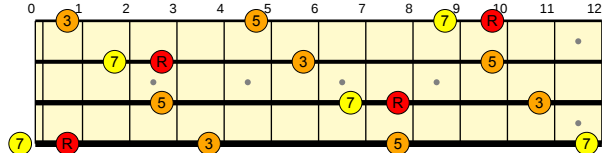
11

11

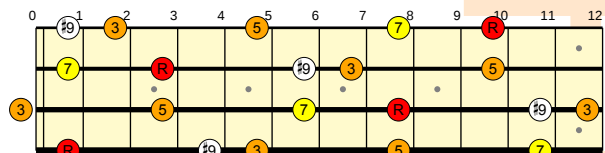
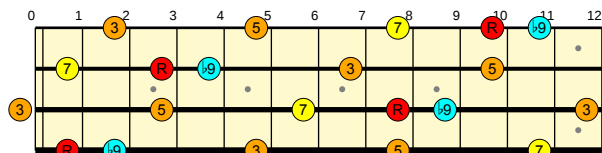
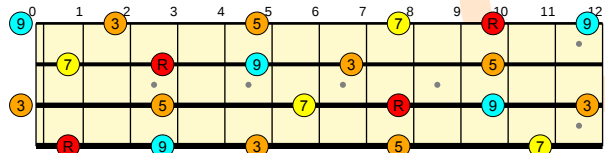
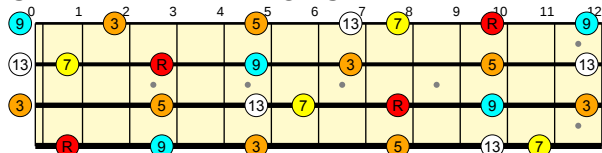
MAJOR VARIATIONS



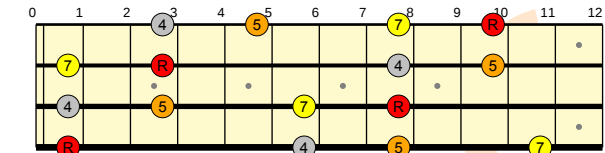
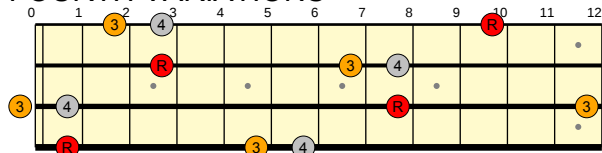
MINOR VARIATIONS



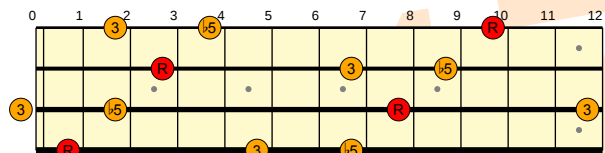
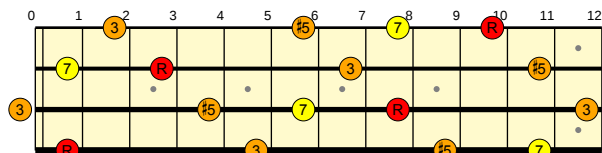
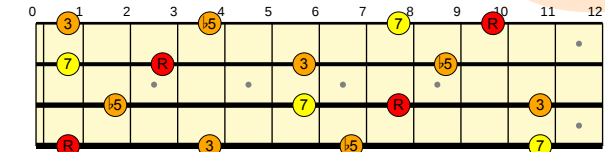
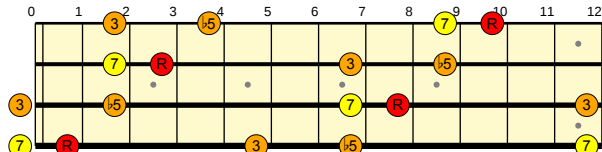
SEVENTH VARIATIONS



FOURTH VARIATIONS

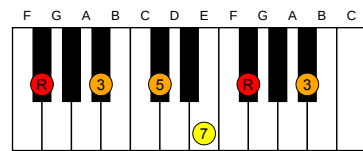
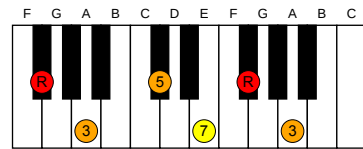
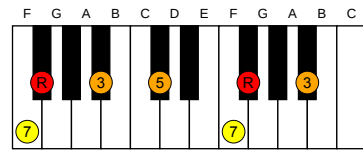
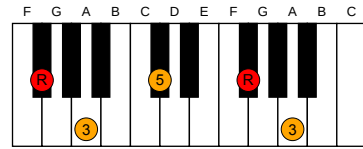
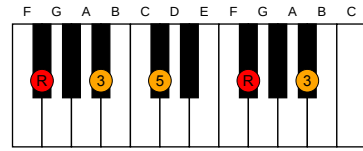
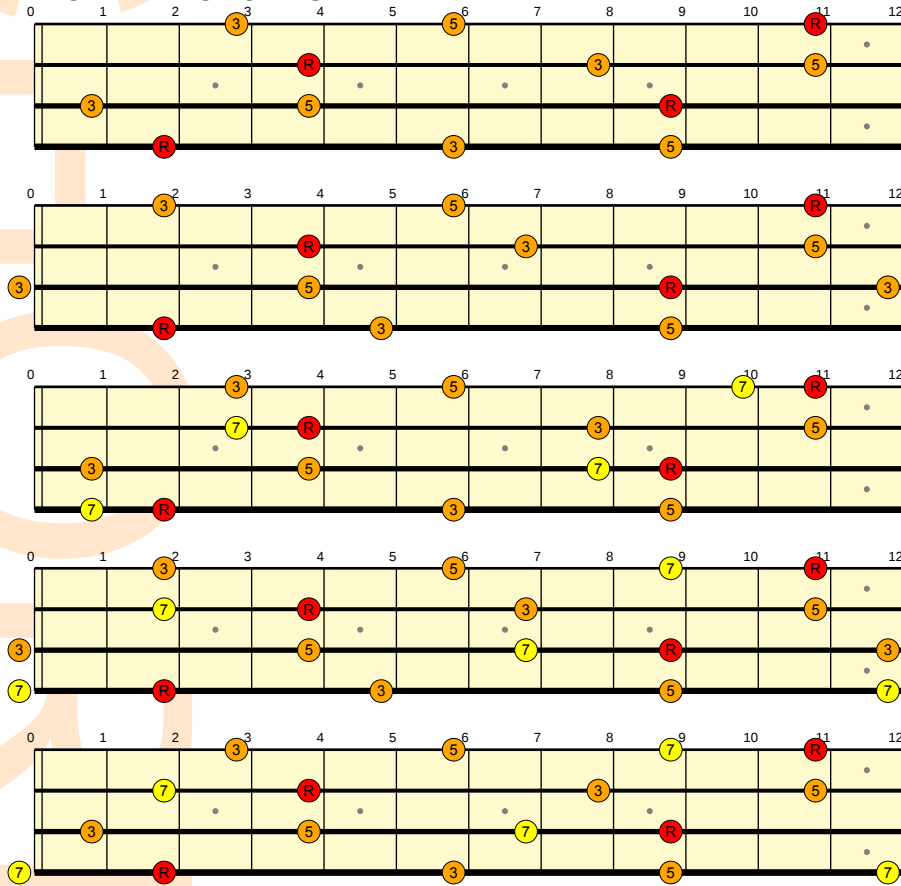


DIMINISHED / AUGMENTED



F# or Gb

IMPORTANT CHORDS



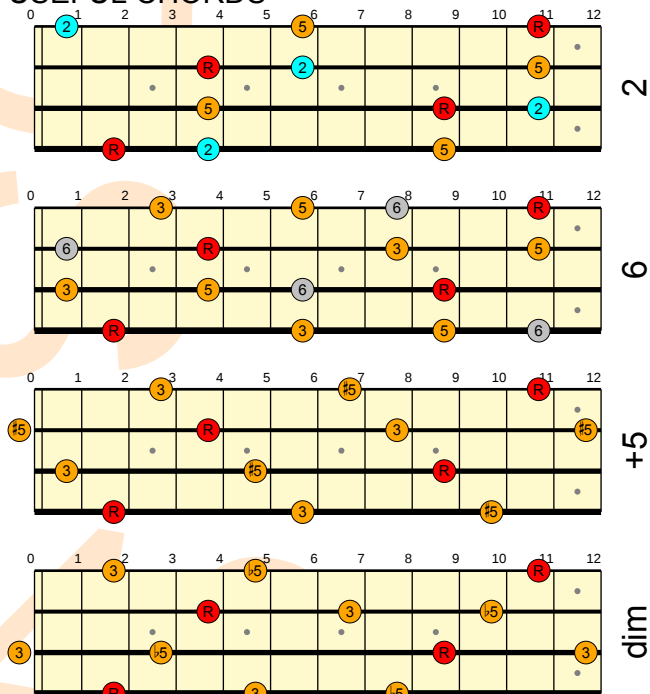
m

M7

m7

7

USEFUL CHORDS

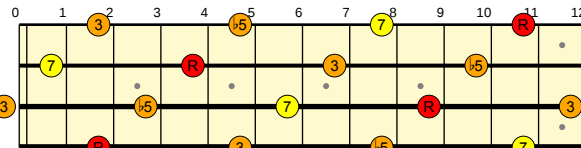
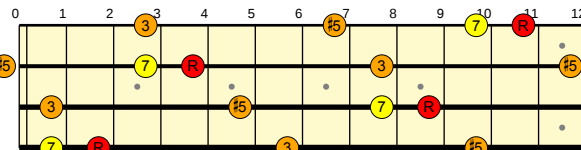
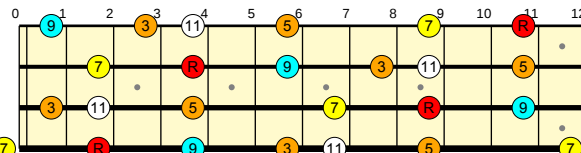
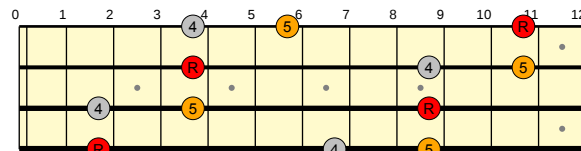


2

6

+5

dim



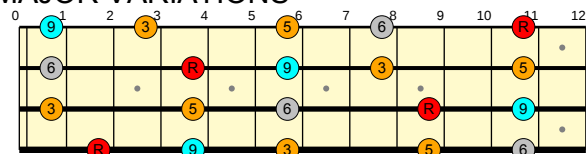
sus4

11

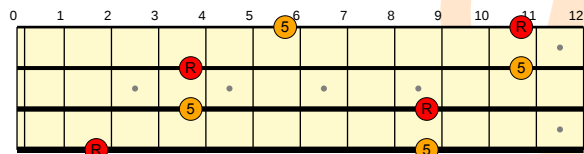
M7+5

dim7

MAJOR VARIATIONS

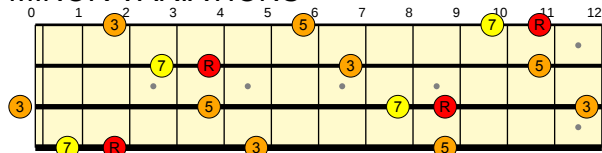


6+9

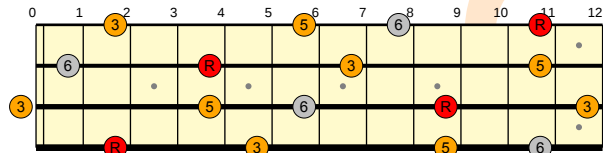


5

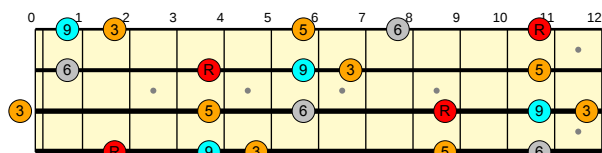
MINOR VARIATIONS



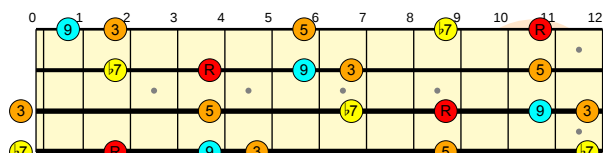
mM7



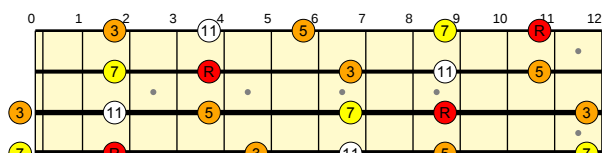
m6



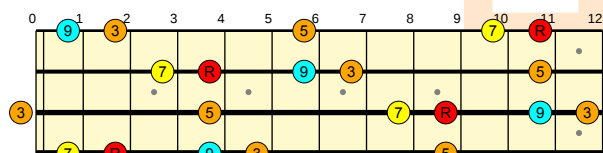
m6+9



m9

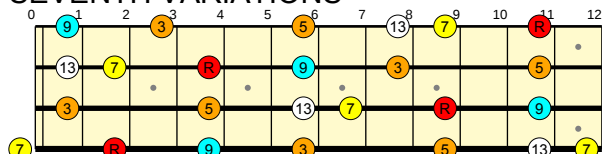


m11

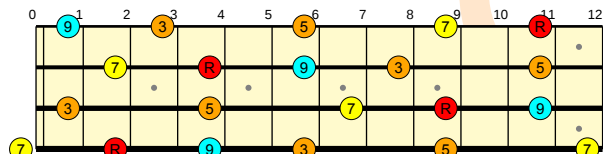


m9M7

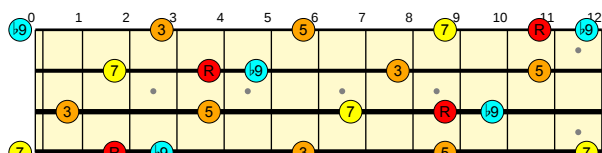
SEVENTH VARIATIONS



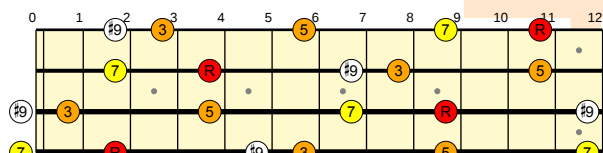
13



9

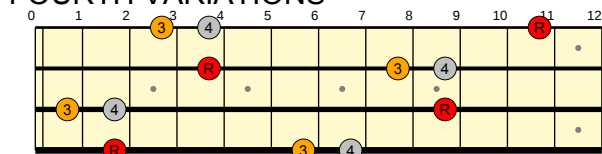


7m9

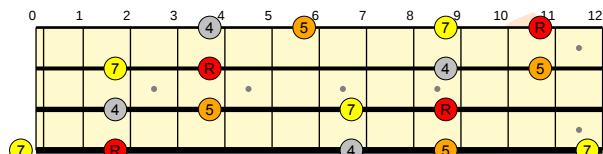


7#9

FOURTH VARIATIONS

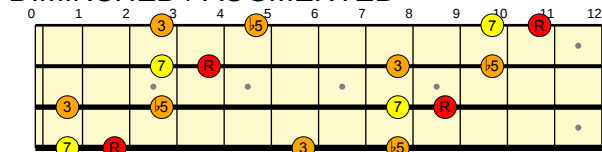


aug4

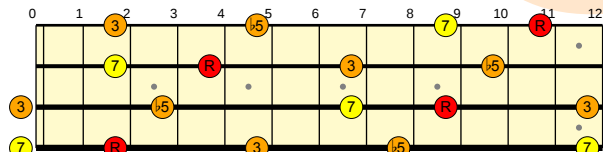


7sus4

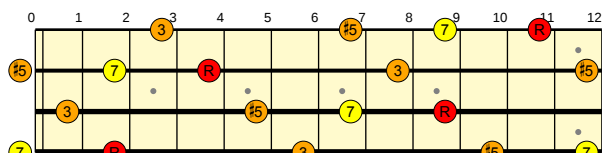
DIMINSHED / AUGMENTED



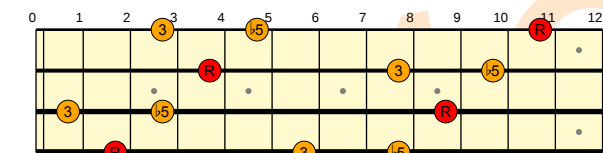
M7d5



m7d5



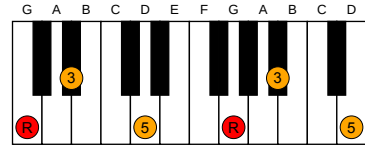
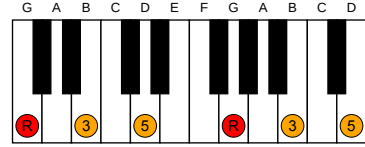
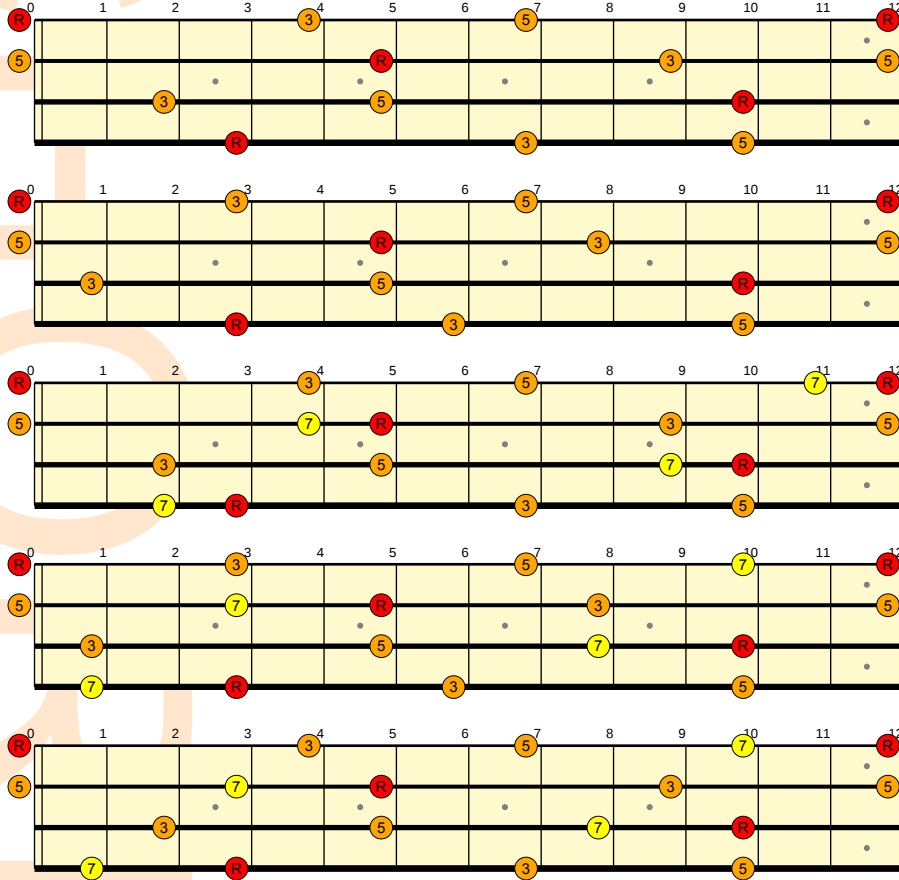
7+5



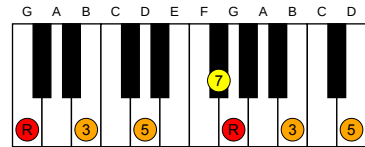
dim5

G

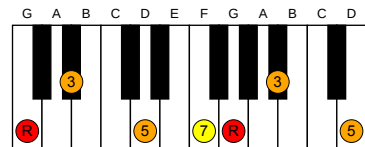
IMPORTANT CHORDS



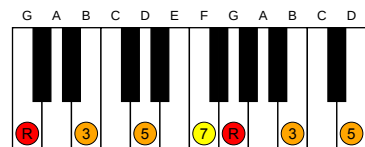
m



M7

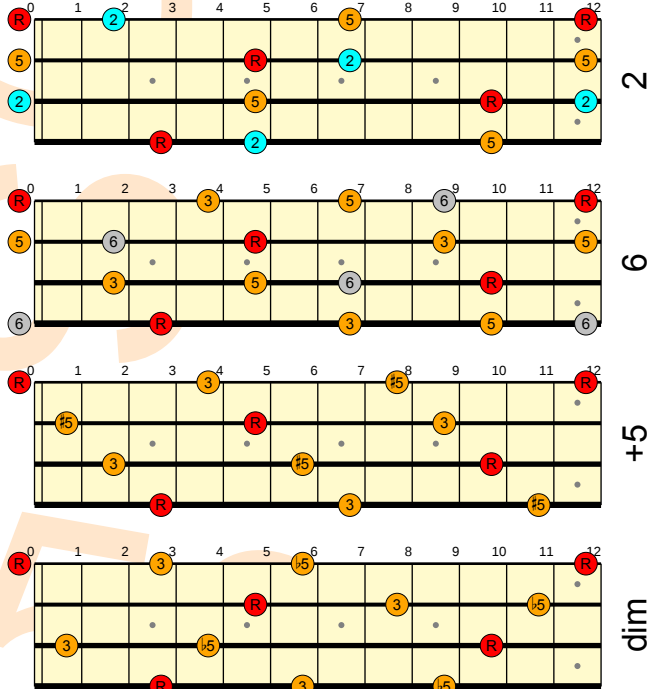


m7



7

USEFUL CHORDS

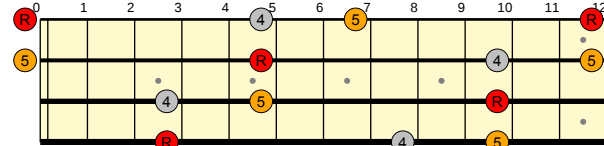


2

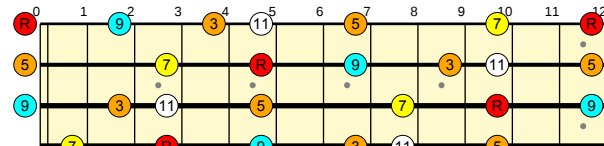
6

+5

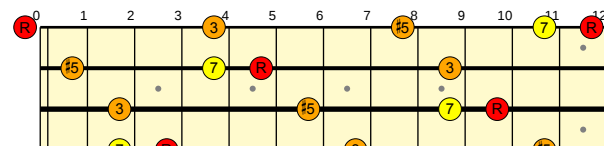
dim



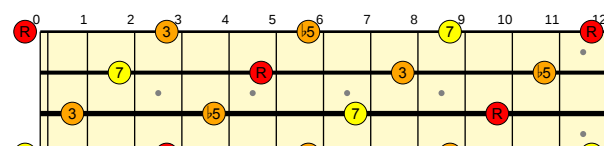
sus4



11

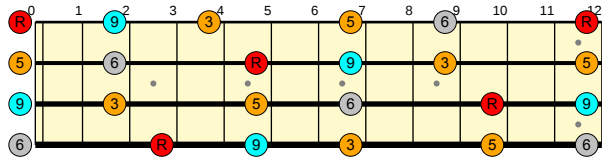


M7+5

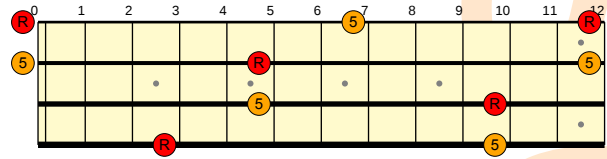


dim7

MAJOR VARIATIONS

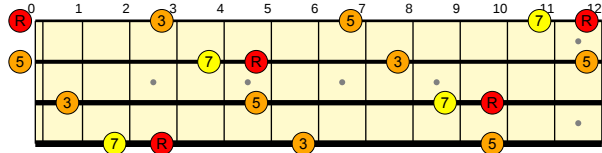


6+9

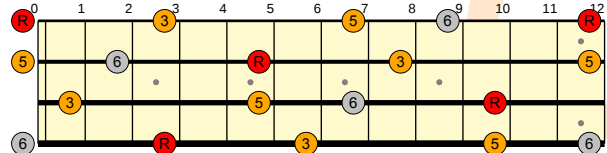


5

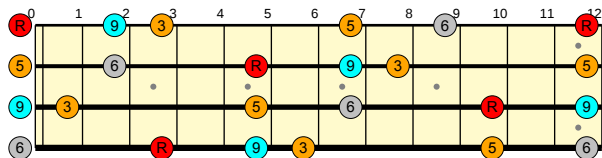
MINOR VARIATIONS



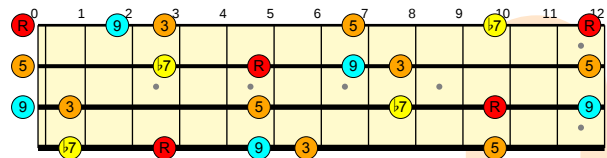
mM7



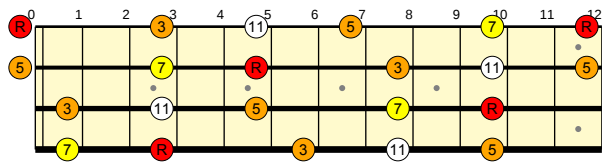
m6



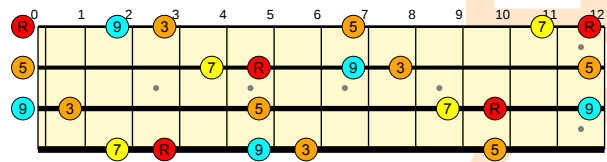
m6+9



m9

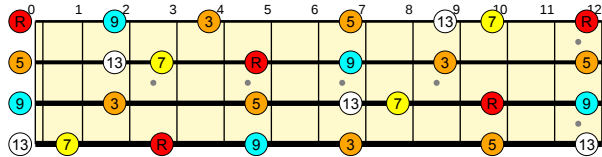


m11

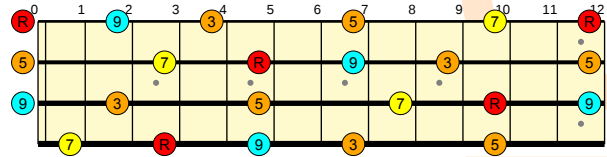


m9M7

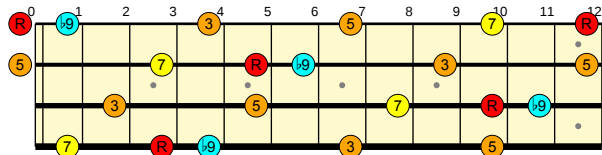
SEVENTH VARIATIONS



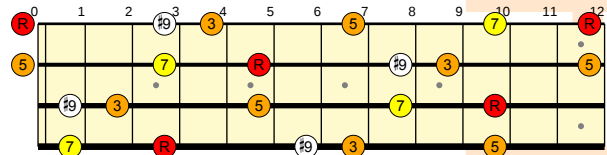
13



9

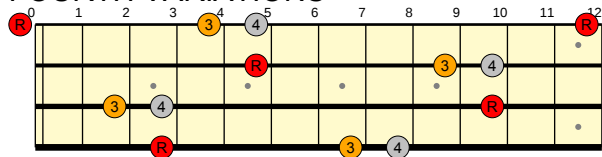


7m9

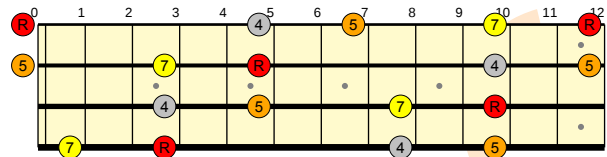


7#9

FOURTH VARIATIONS

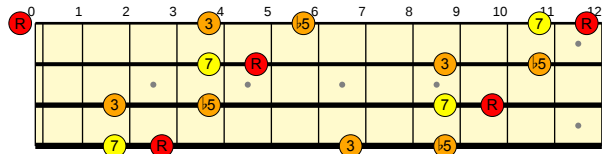


aug4

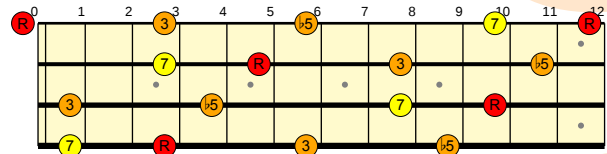


7sus4

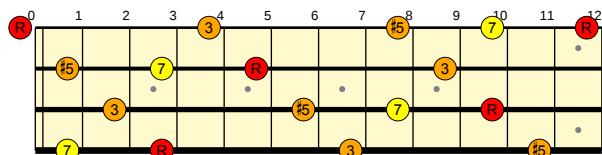
DIMINSHED / AUGMENTED



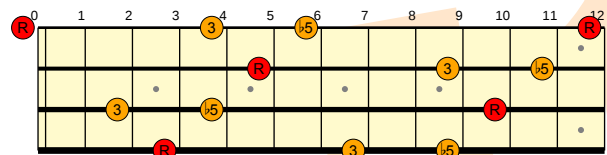
M7d5



m7d5



7+5



dim5

G# or Ab

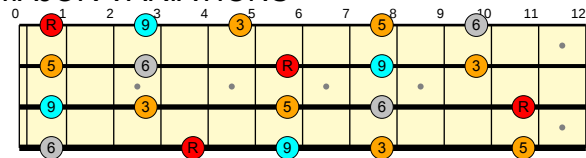
IMPORTANT CHORDS

0	1	2	3	4	5	6	7	8	9	10	11	12	G	A	B	C	D	E	F	G	A	B	C	D	
																									m
																									M7
																									m7
																									7

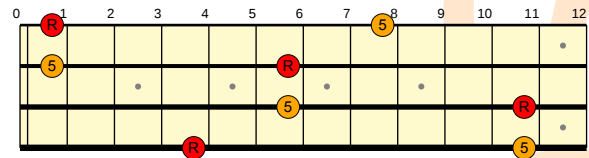
USEFUL CHORDS

0	1	2	3	4	5	6	7	8	9	10	11	12	0	1	2	3	4	5	6	7	8	9	10	11	12	
																									2	sus4
																									6	11
																									+5	M7+5
																									dim	dim7

MAJOR VARIATIONS

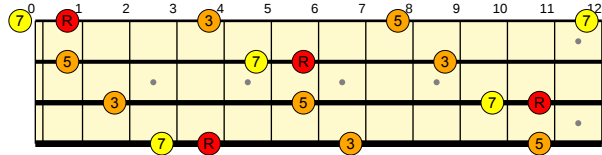


6+9

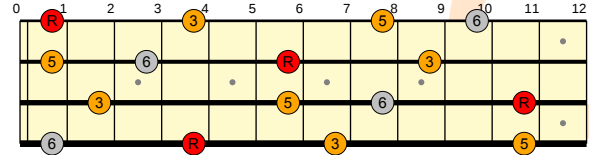


5

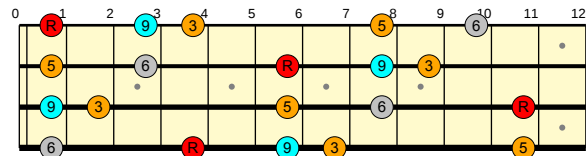
MINOR VARIATIONS



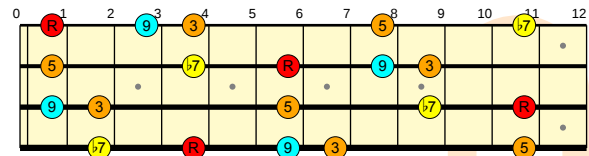
mM7



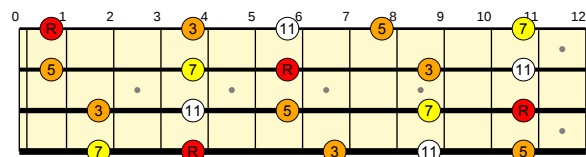
m6



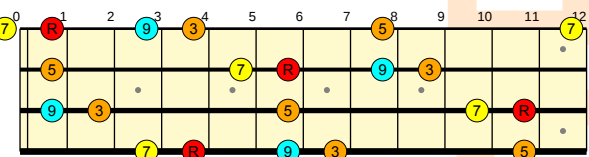
m6+9



m9

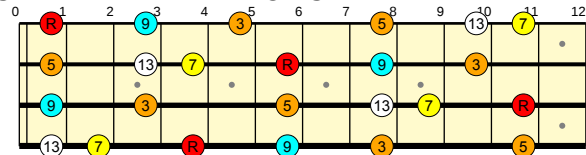


m11

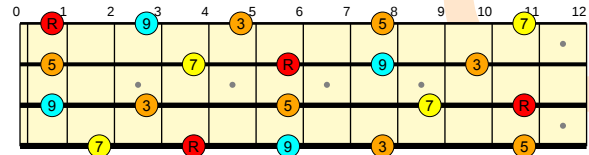


m9M7

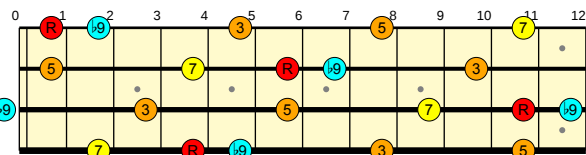
SEVENTH VARIATIONS



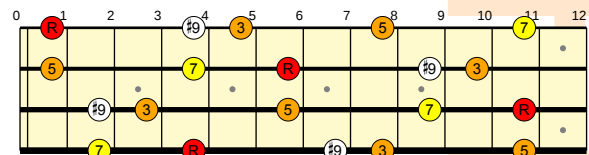
13



9

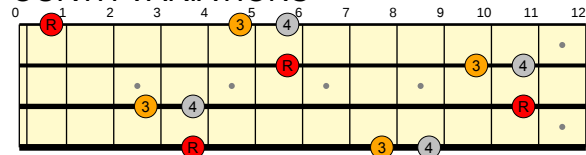


7m9

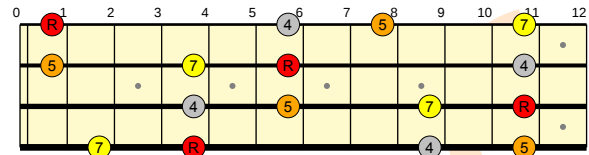


7#9

FOURTH VARIATIONS

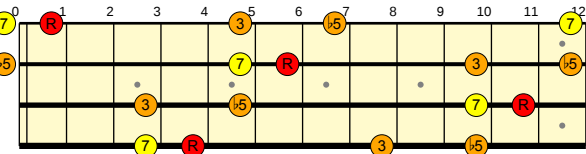


aug4

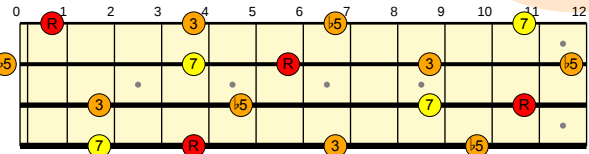


7sus4

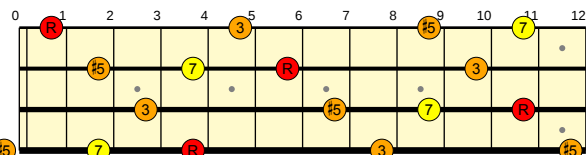
DIMINISHED / AUGMENTED



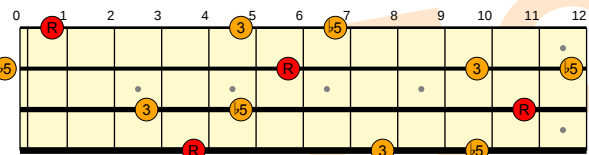
M7d5



m7d5



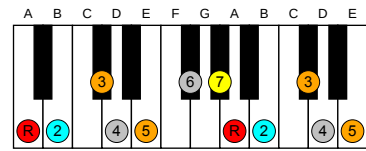
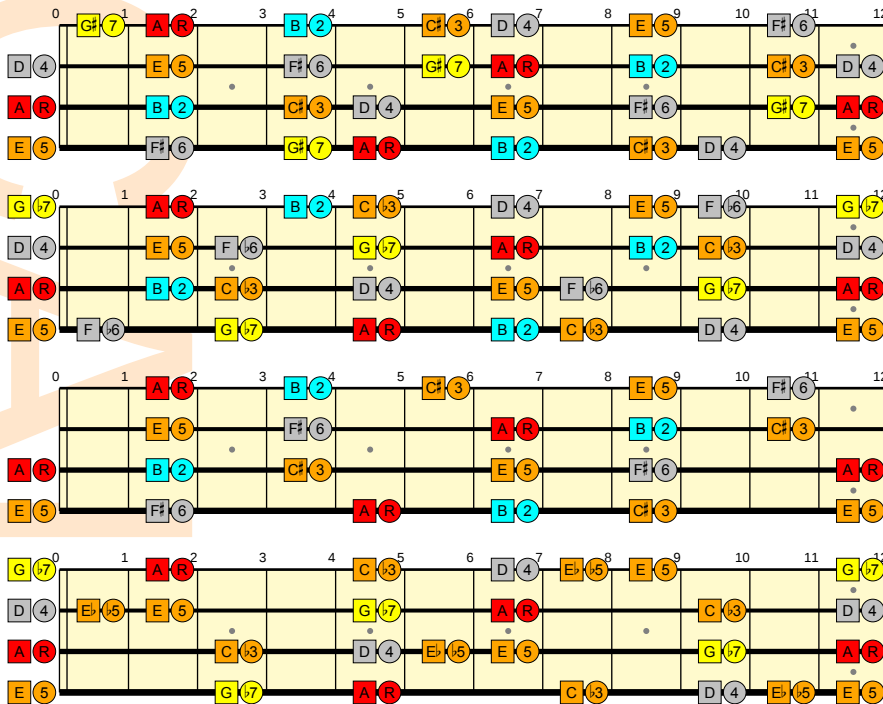
7+5



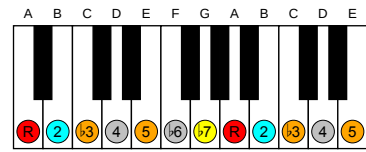
dim5

A

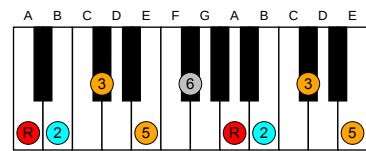
SCALES



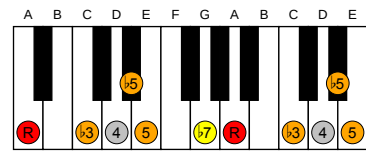
major



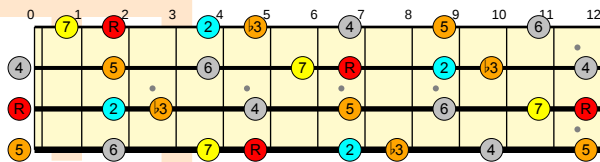
minor



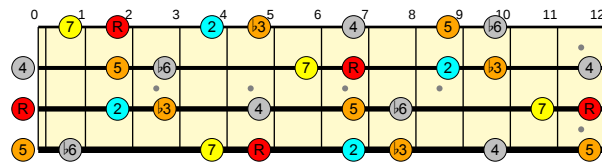
pentatonic



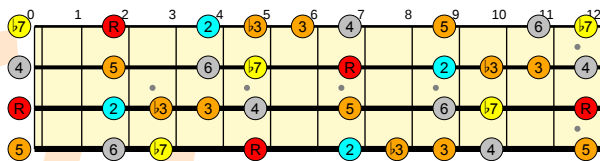
blues



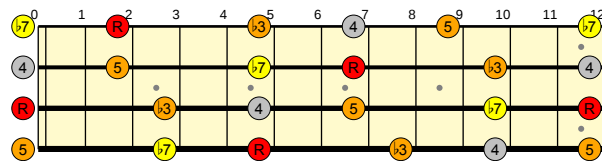
m. minor



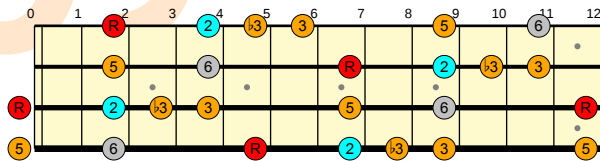
h. minor



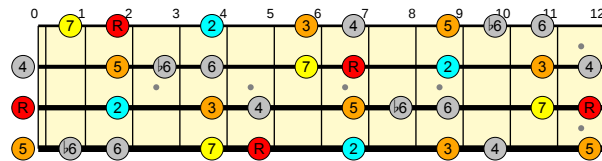
m bebop



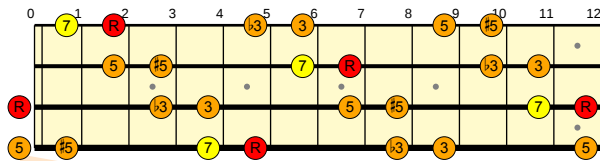
m pent.



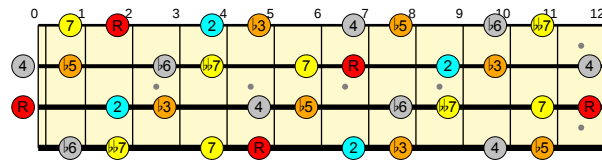
M blues



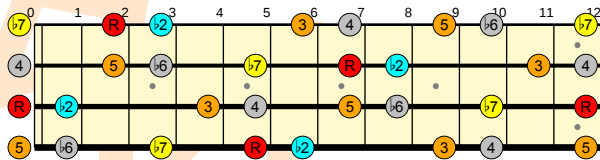
M bebop



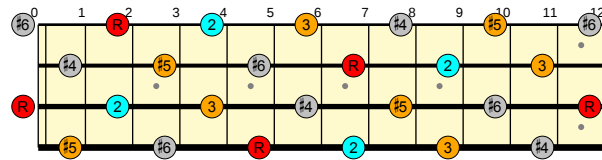
aug.



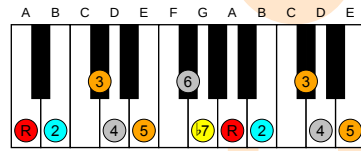
dim.



jewish



wh. tone



phrygian

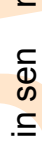
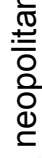
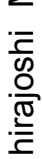
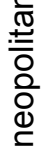
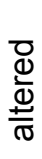
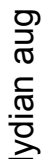
locrian

an b2

dom doria

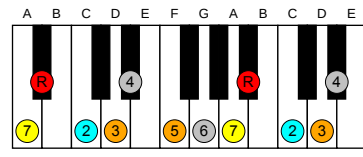
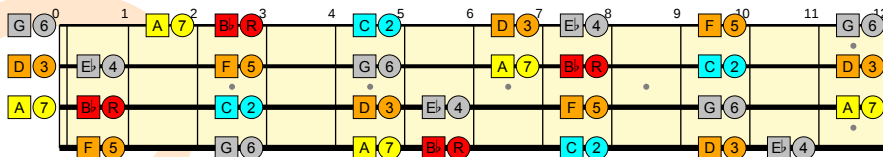
#2 Lydian

locrian

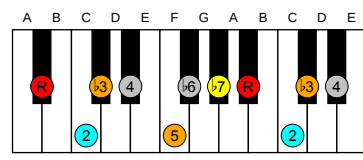
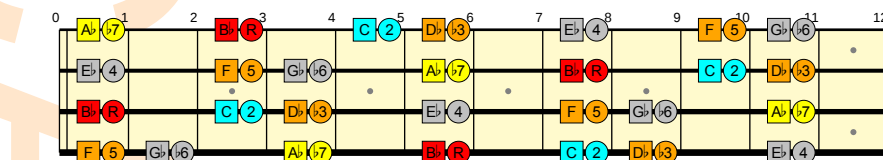


B $\flat$ or A $\sharp$

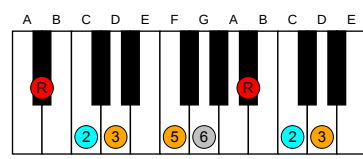
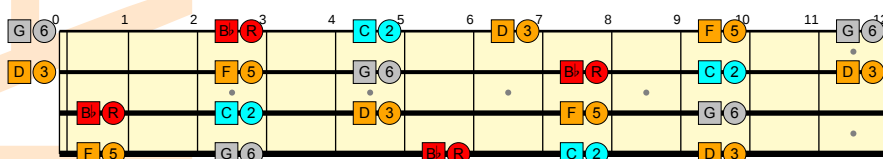
SCALES



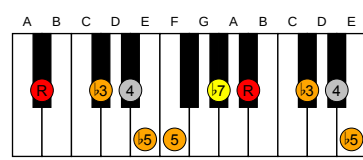
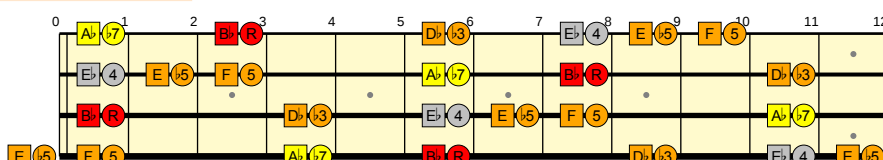
major



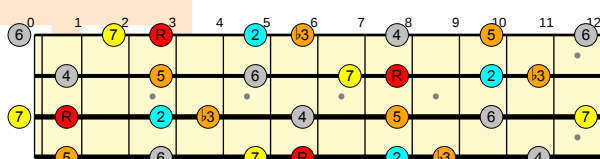
minor



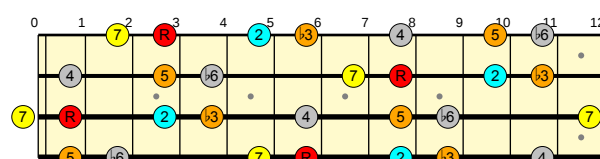
pentatonic



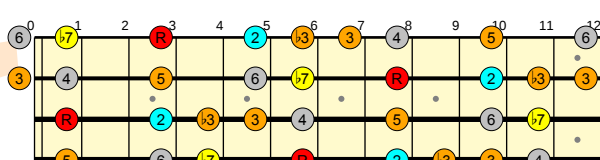
blues



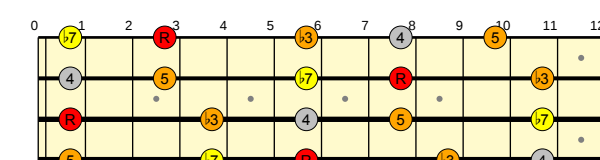
m. minor



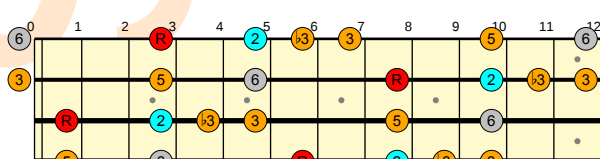
h. minor



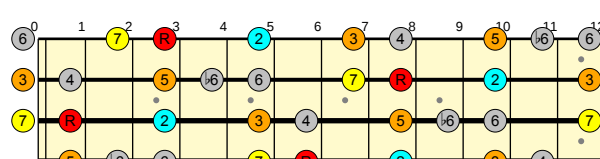
m bebop



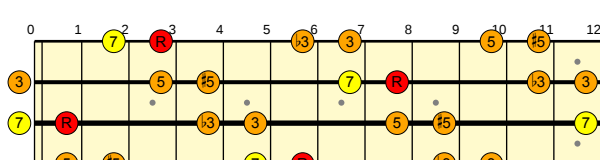
m pent.



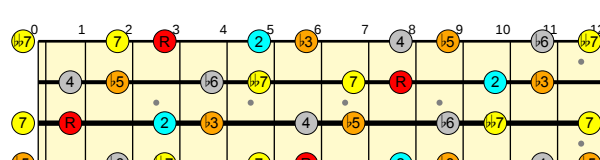
M blues



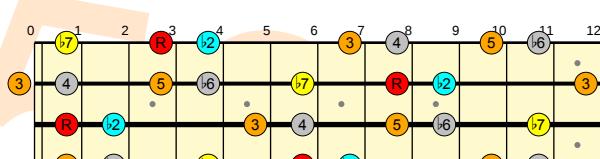
M bebop



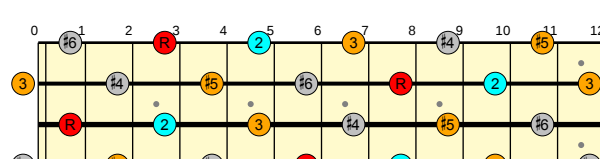
aug.



dim.

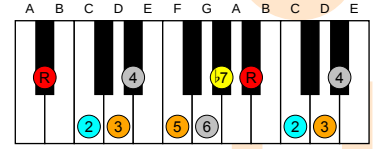
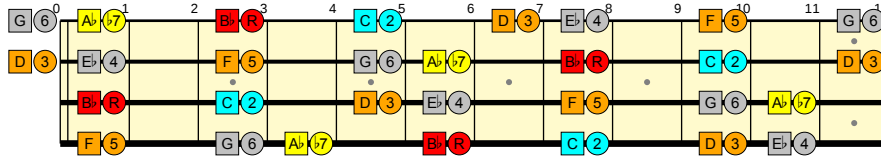


jewish

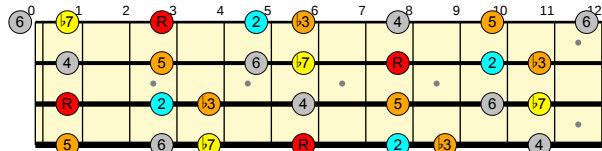


wh. tone

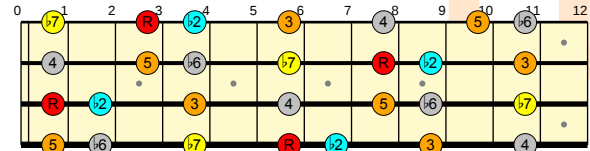
MAJOR MODE SCALES



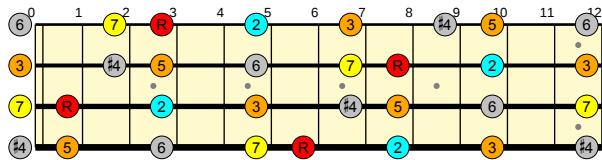
ionian
dorian
phrygian
lydian
mixolydian
locrian



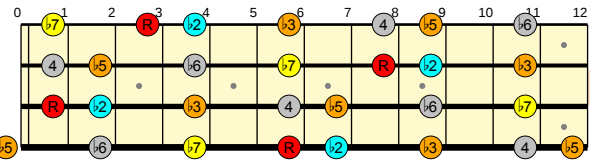
dorian



phrygian

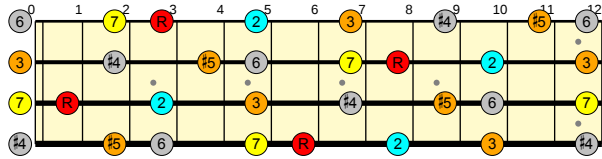


lydian

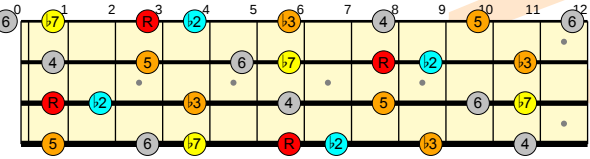


locrian

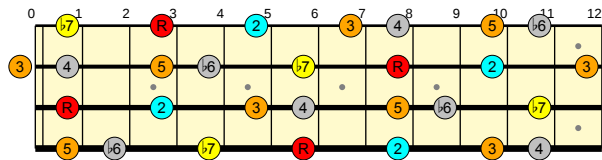
MINOR MODE SCALES



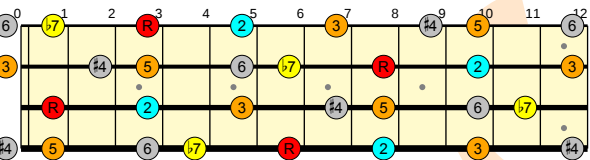
lydian aug



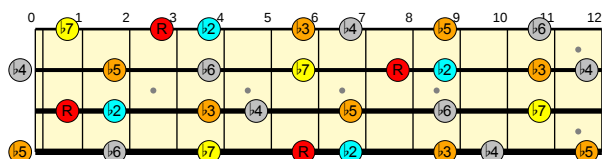
dorian ♭2



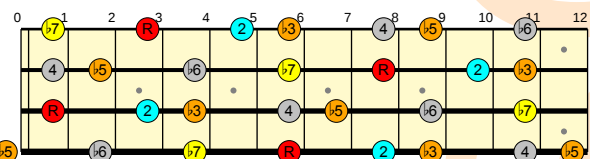
mixolyd. ♭6



lydian dom

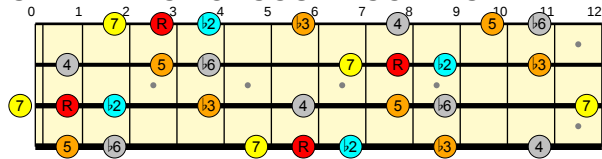


altered

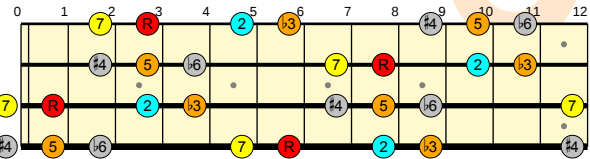


locrian ♯2

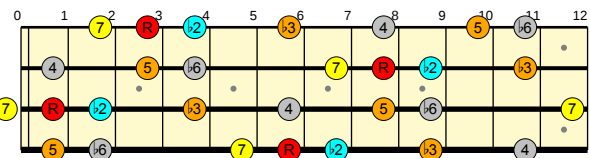
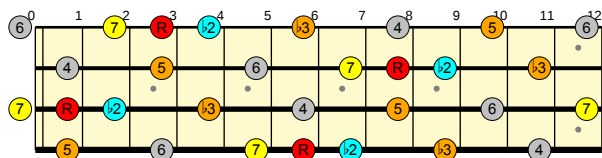
SYNTHETIC / OBSCURE SCALES



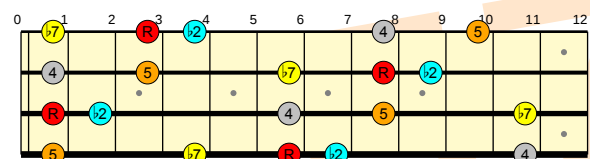
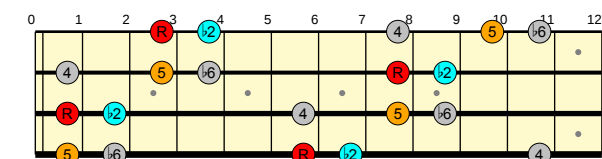
hirajoshi M neopolitan double h.



m neopolitan hungarian



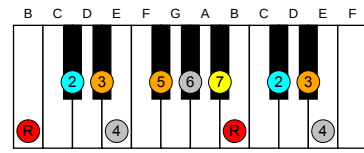
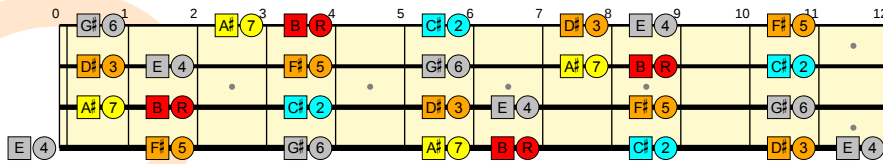
in sen



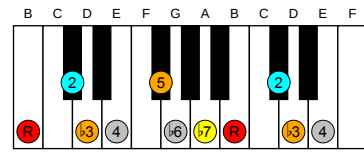
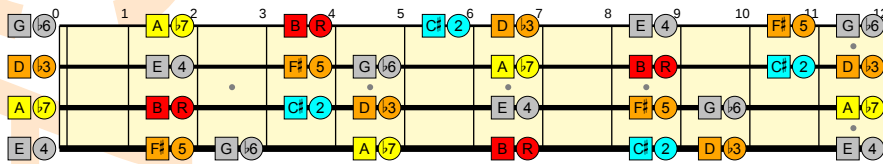
in sen

B

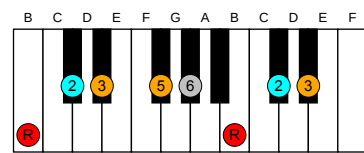
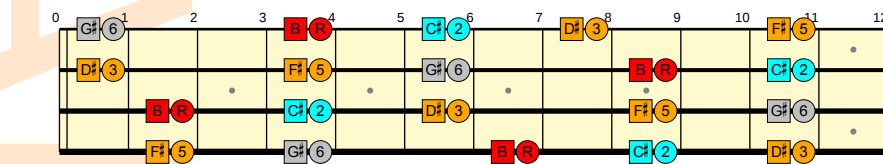
SCALES



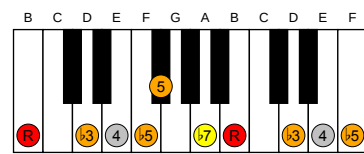
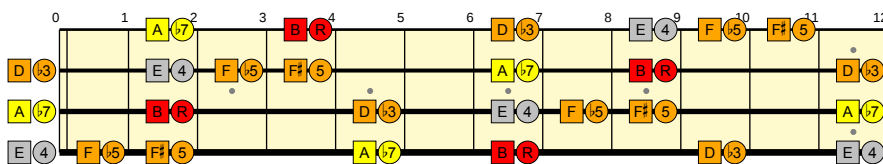
major



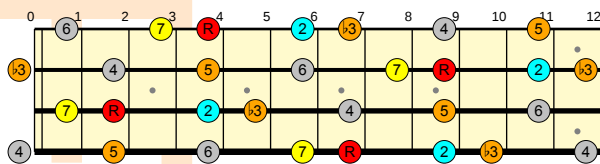
minor



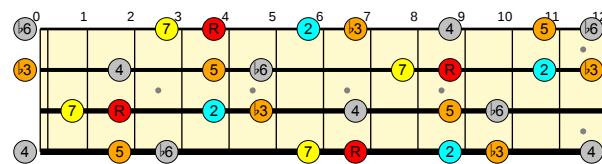
pentatonic



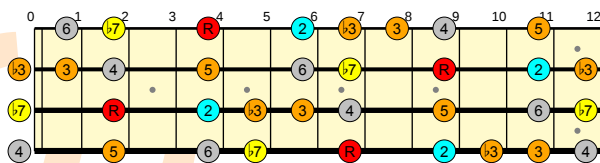
blues



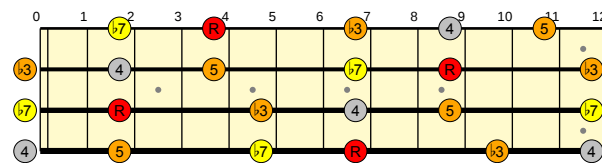
m. minor



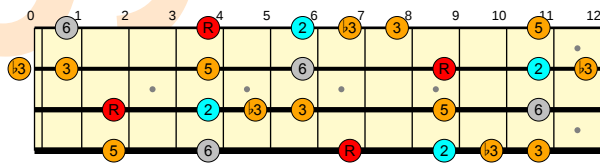
h. minor



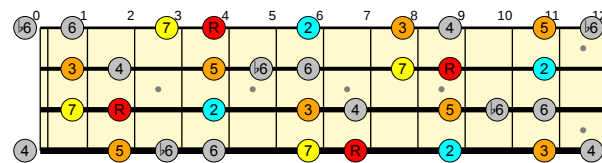
m bebop



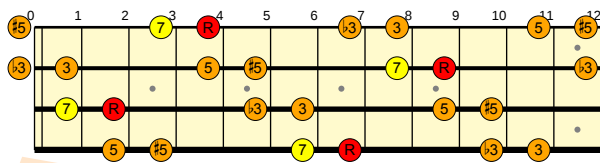
m pent.



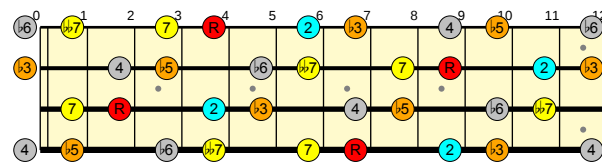
M blues



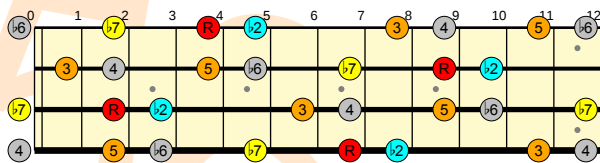
M bebop



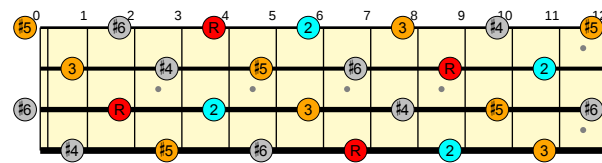
aug.



dim.

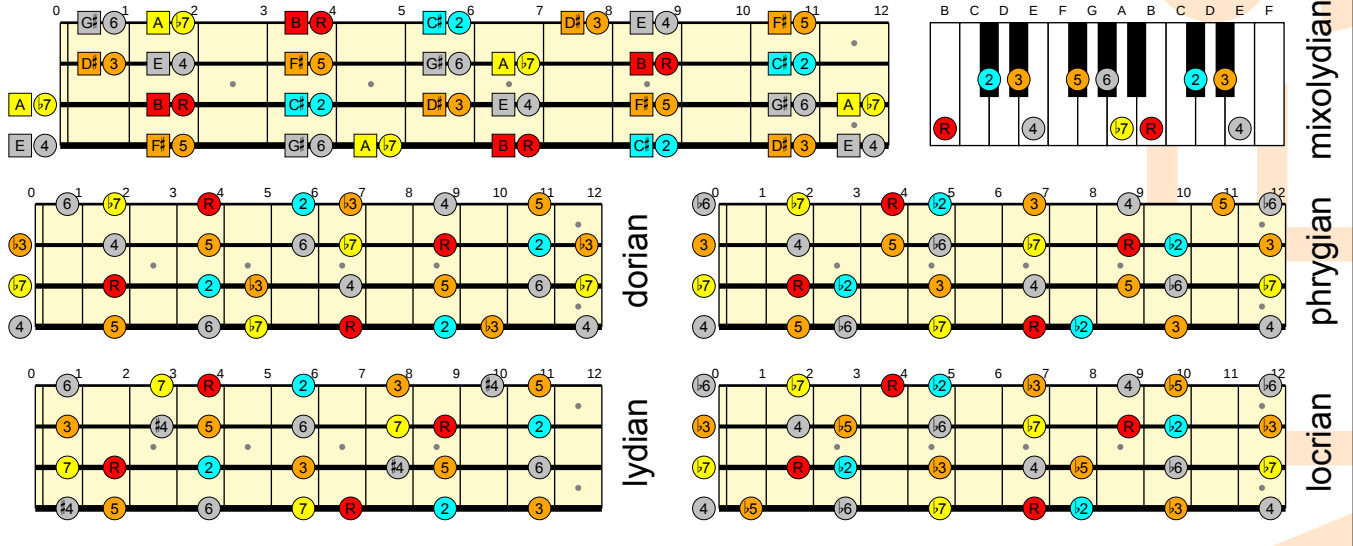


jewish

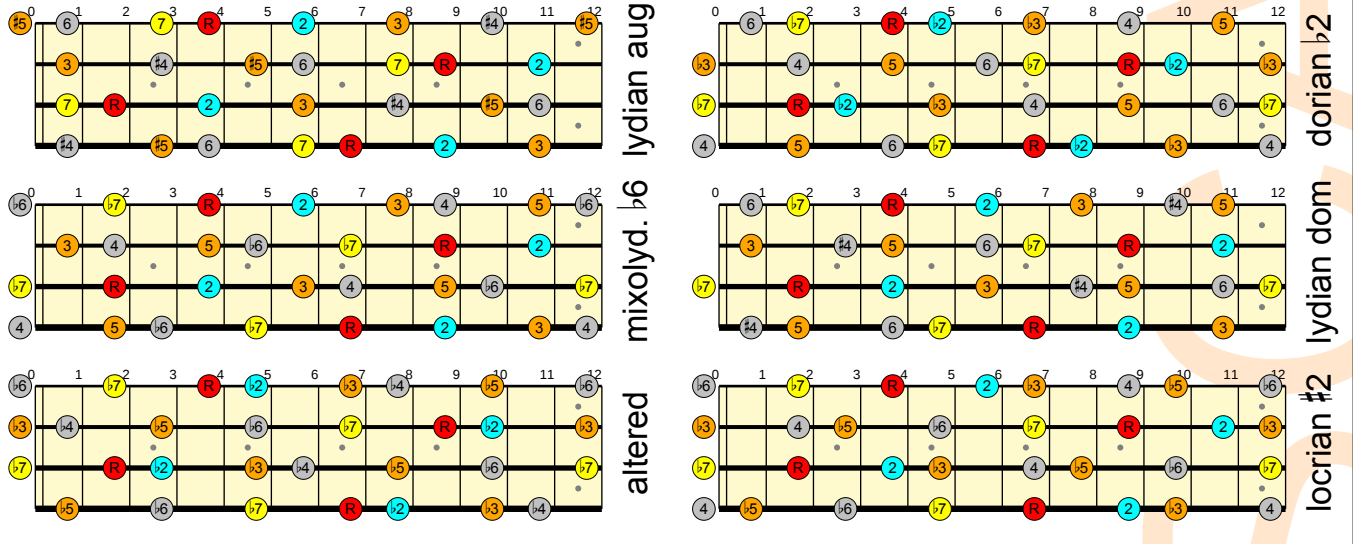


wh. tone

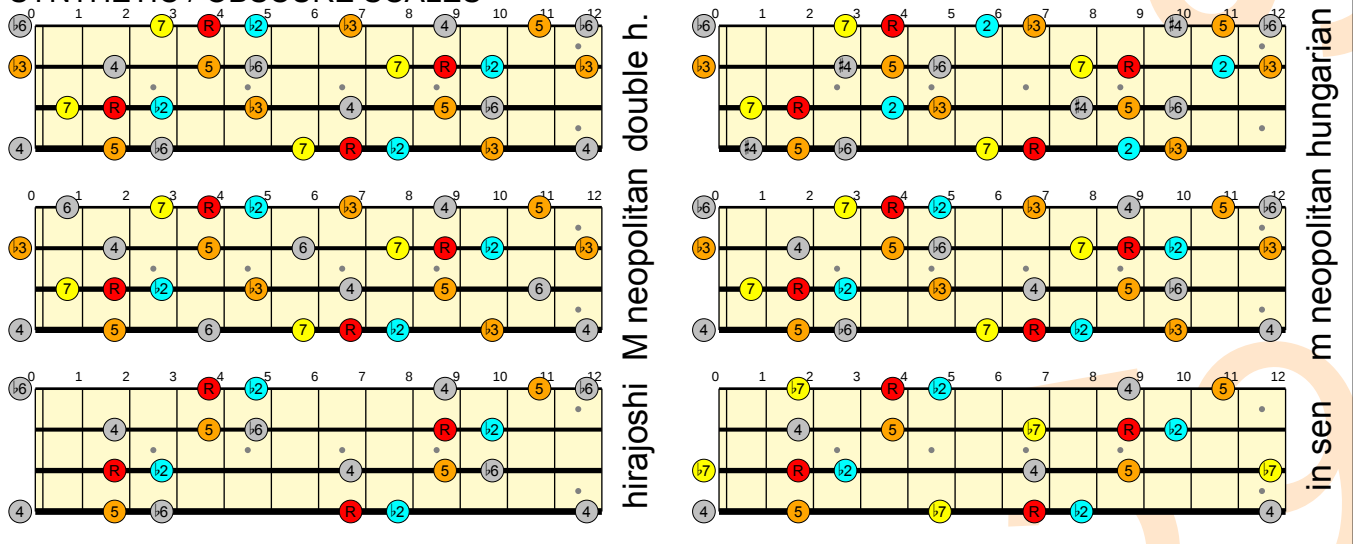
MAJOR MODE SCALES



MINOR MODE SCALES

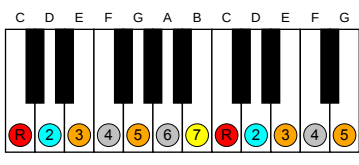
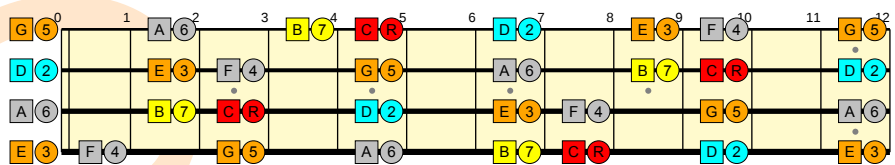


SYNTHETIC / OBSCURE SCALES

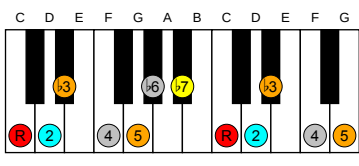
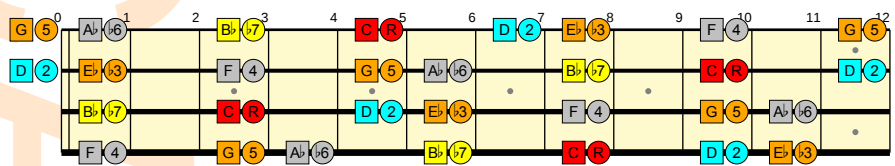


C

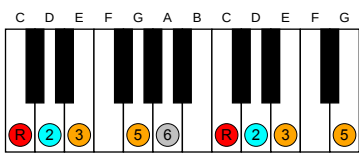
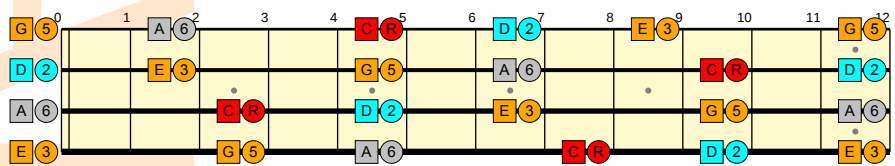
SCALES



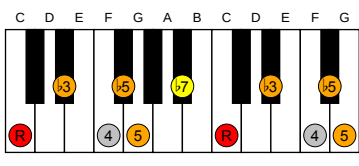
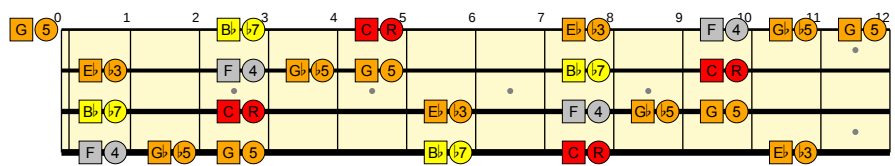
major



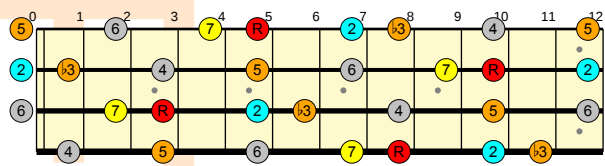
minor



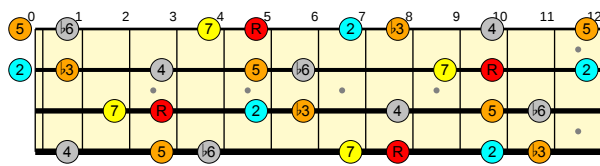
pentatonic



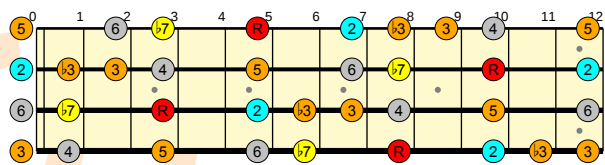
blues



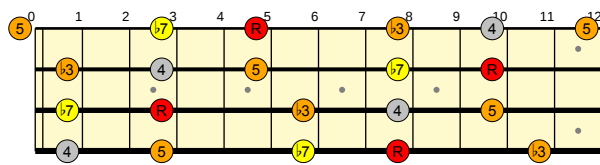
m. minor



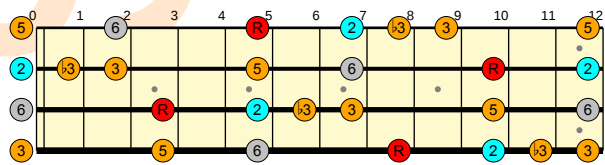
h. minor



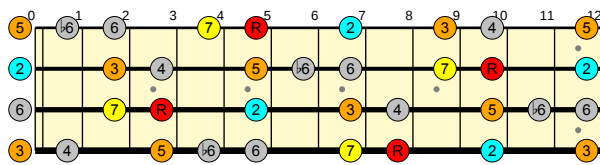
m bebop



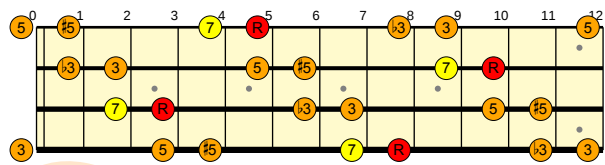
m pent.



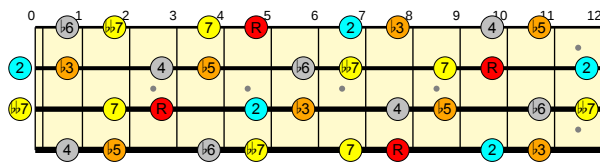
M blues



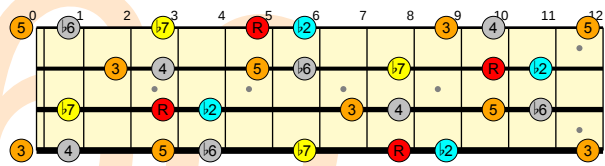
M bebop



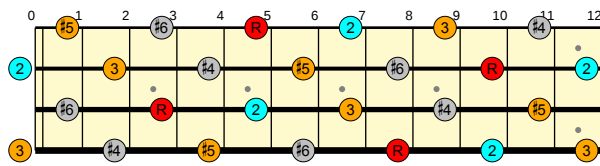
aug.



dim.

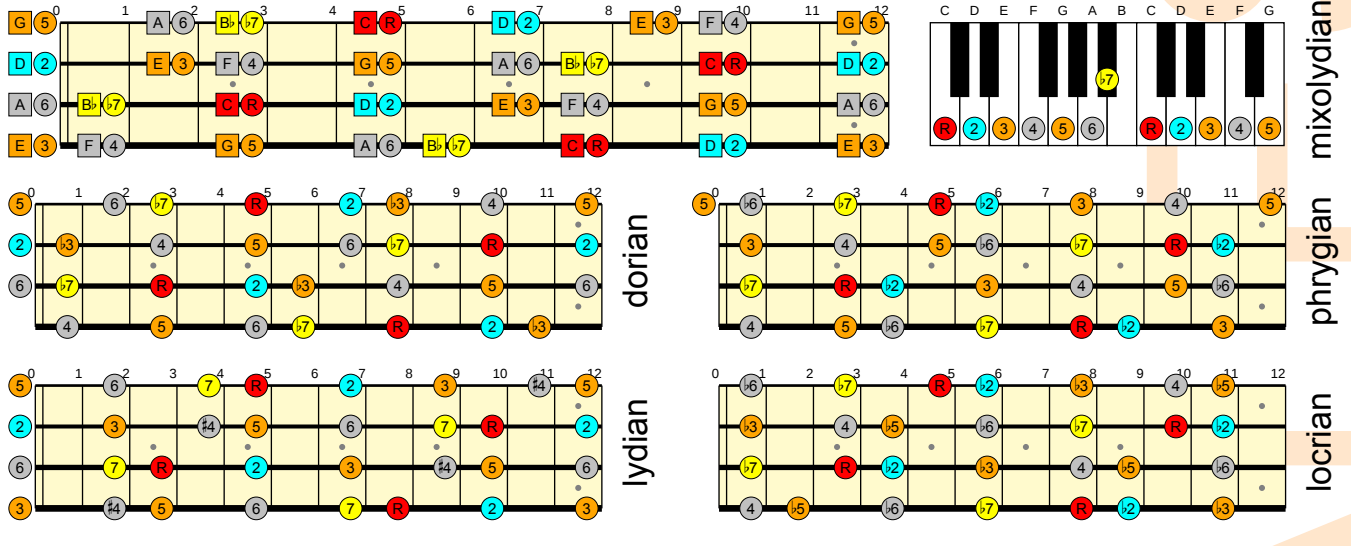


jewish

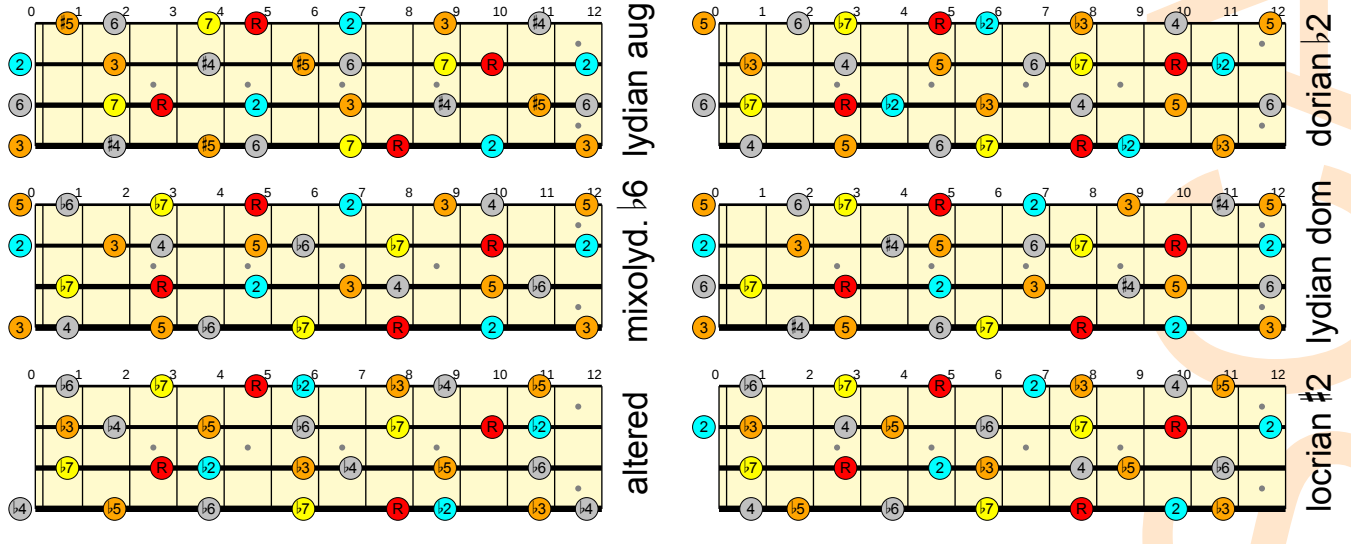


wh. tone

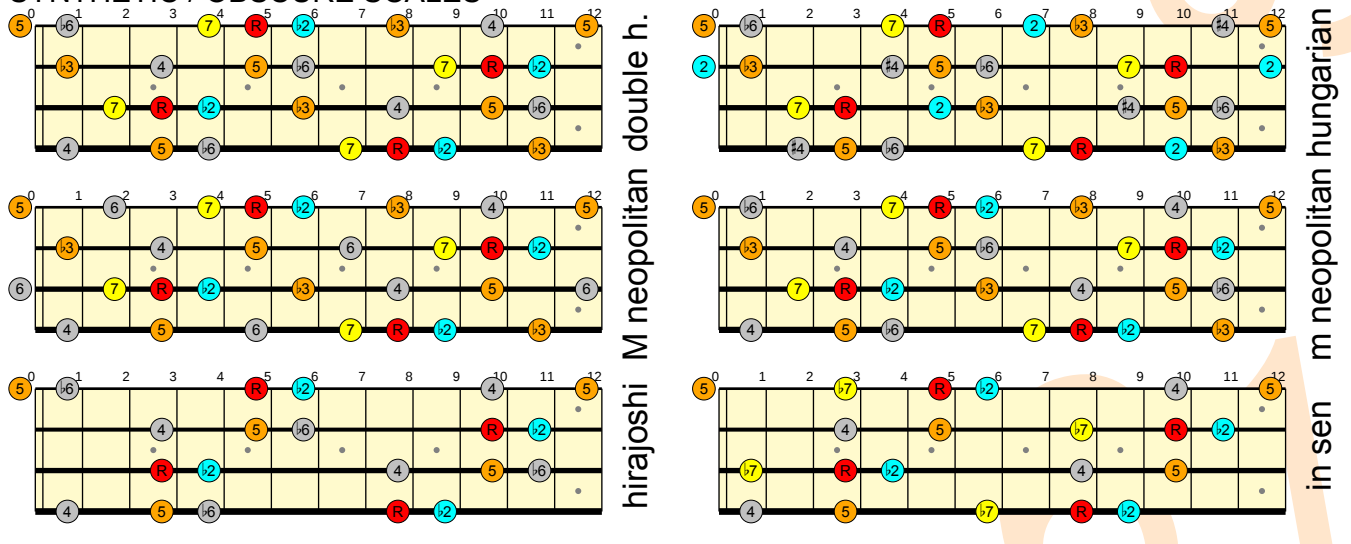
MAJOR MODE SCALES



MINOR MODE SCALES

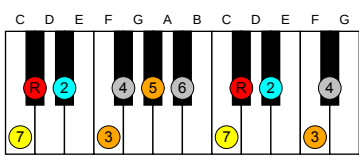
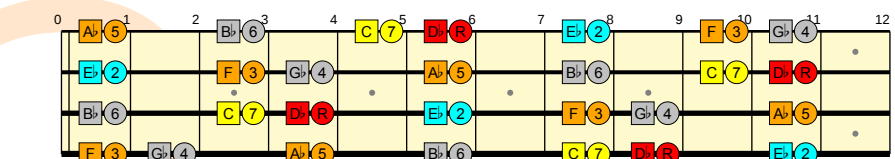


SYNTHETIC / OBSCURE SCALES

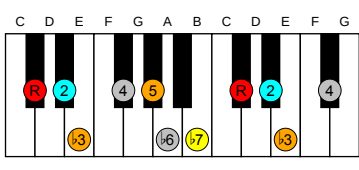
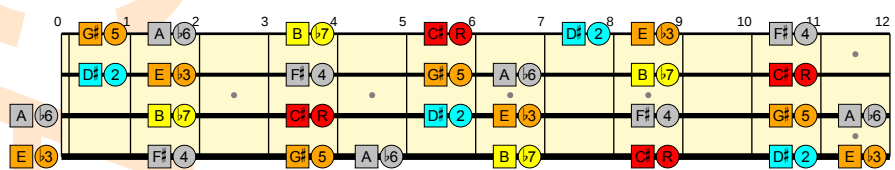


C# or Db

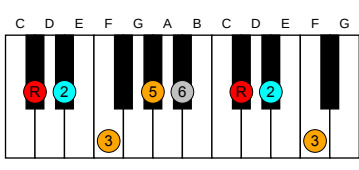
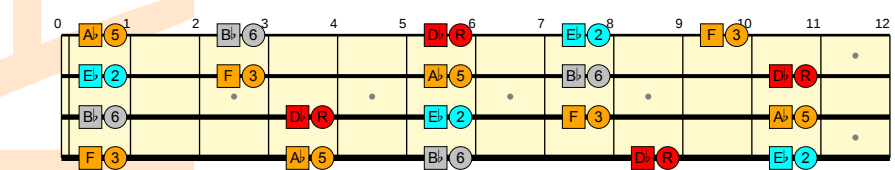
SCALES



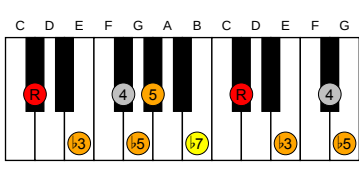
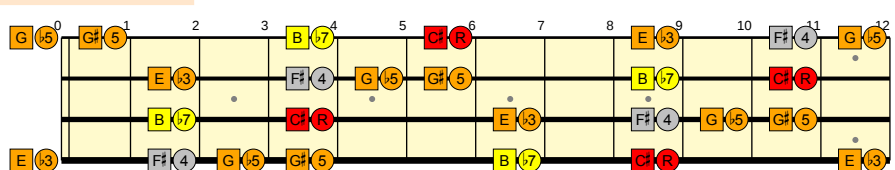
major



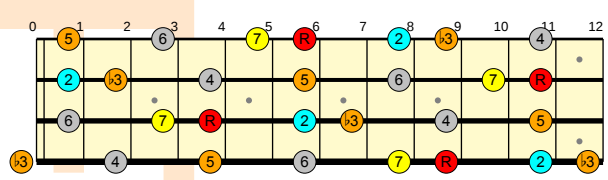
minor



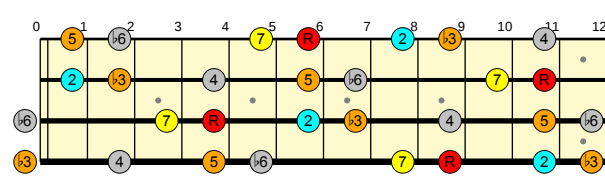
pentatonic



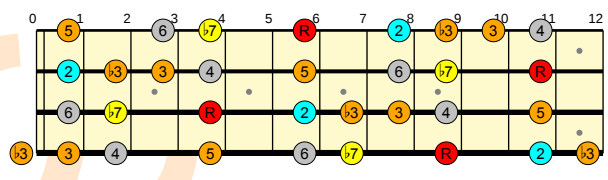
blues



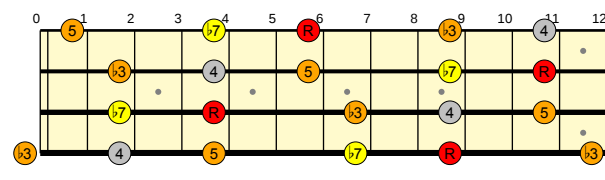
m. minor



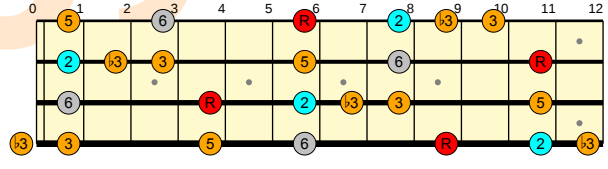
h. minor



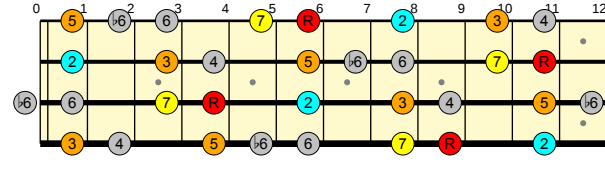
m bebop



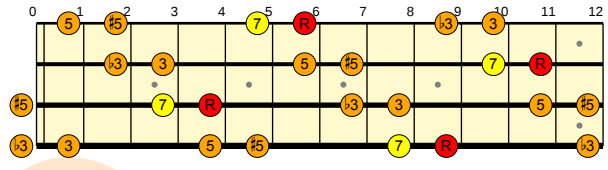
m pent.



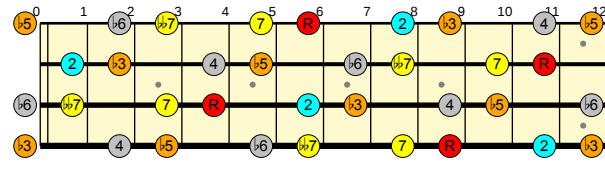
M blues



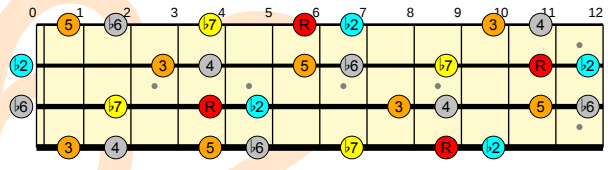
M bebop



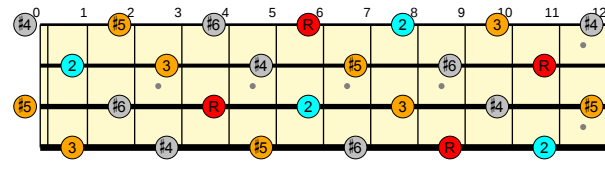
aug.



dim.

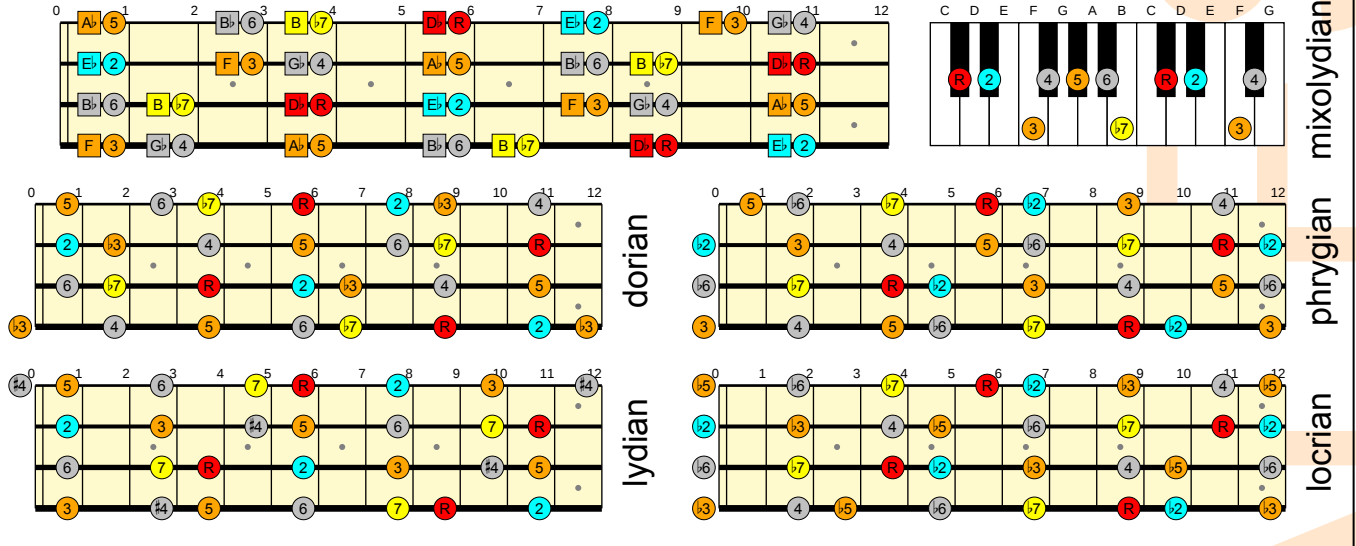


jewish

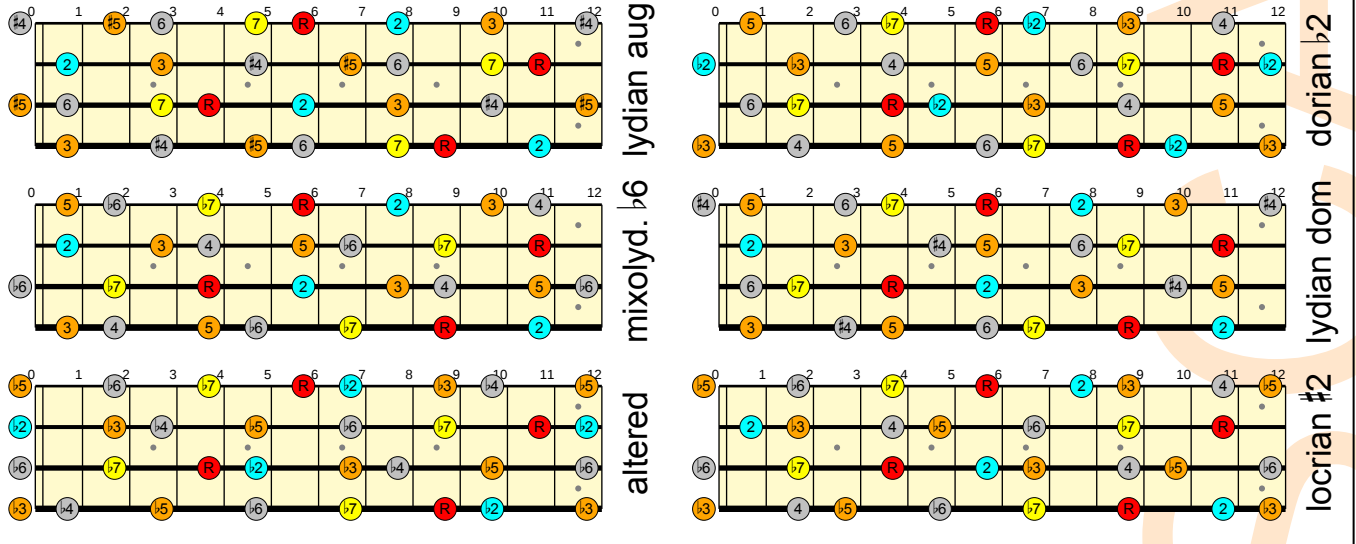


wh. tone

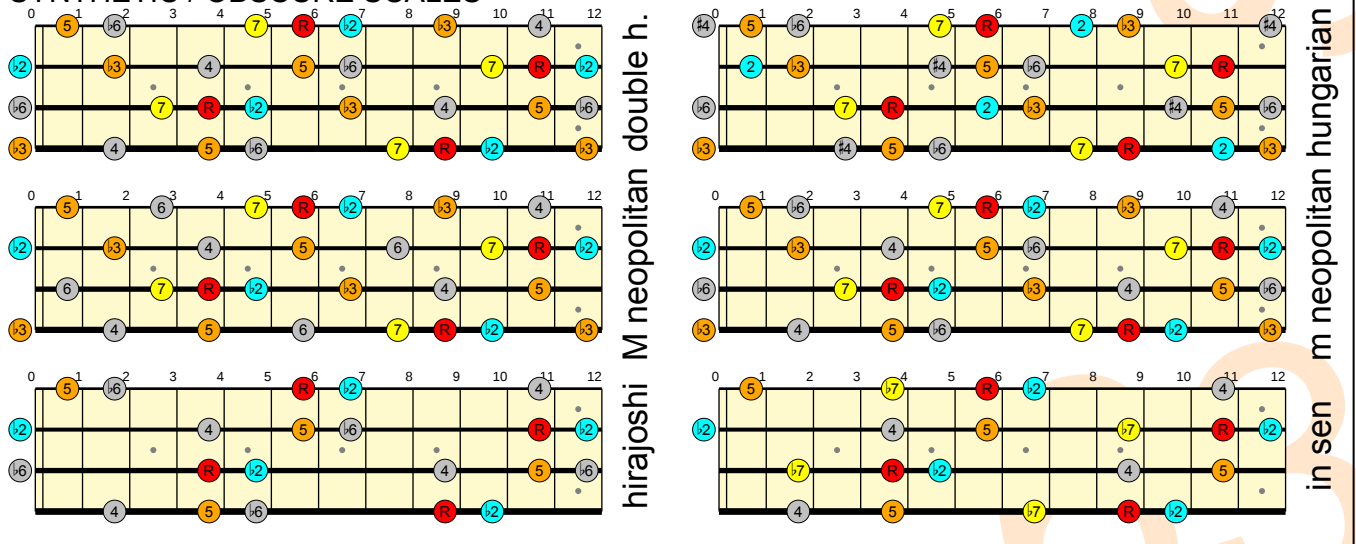
MAJOR MODE SCALES



MINOR MODE SCALES

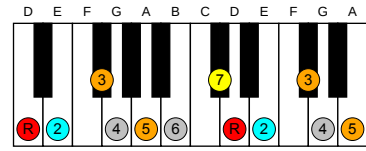
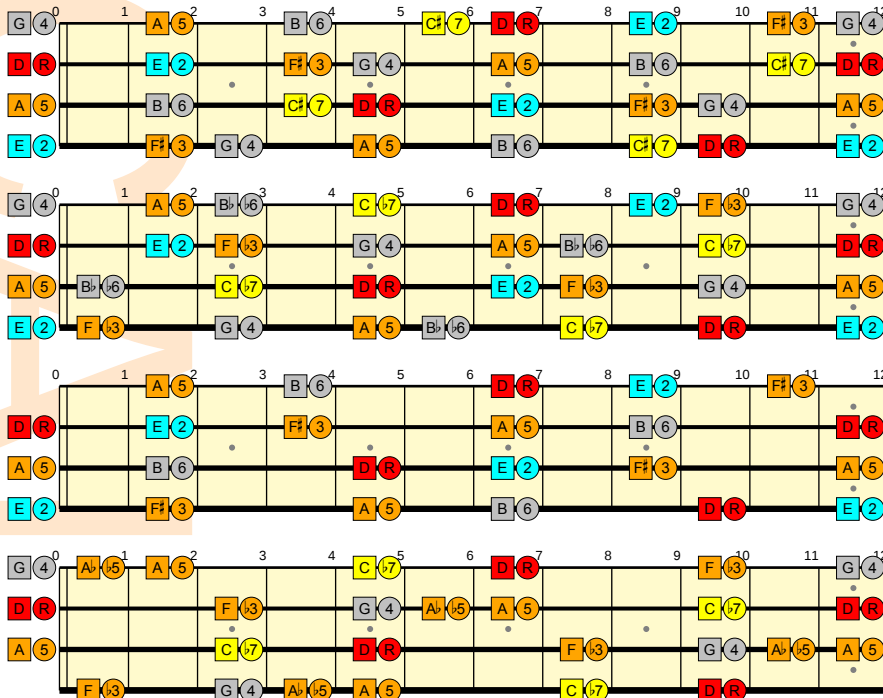


SYNTHETIC / OBSCURE SCALES

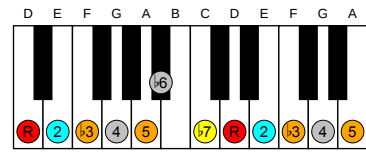


D

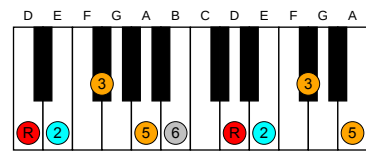
SCALES



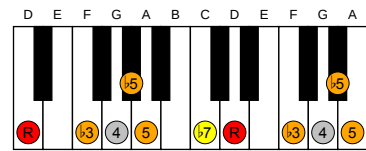
major



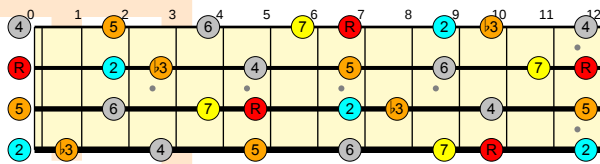
minor



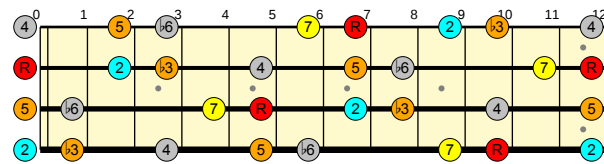
pentatonic



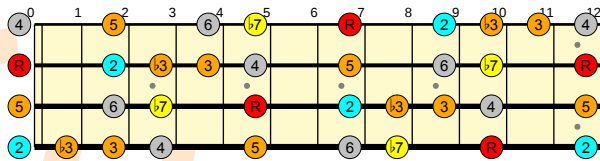
blues



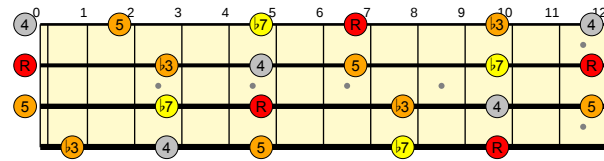
m. minor



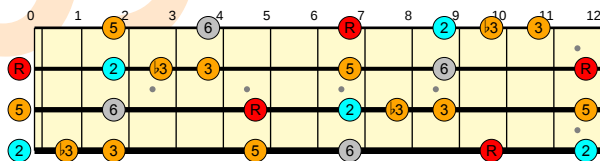
h. minor



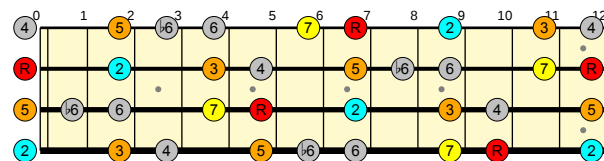
m bebop



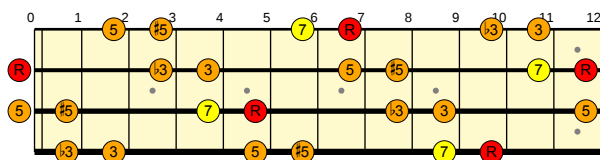
m pent.



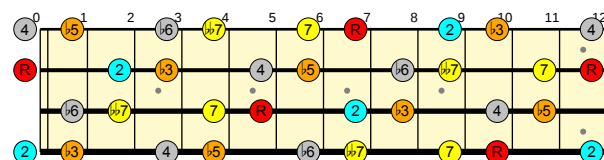
M blues



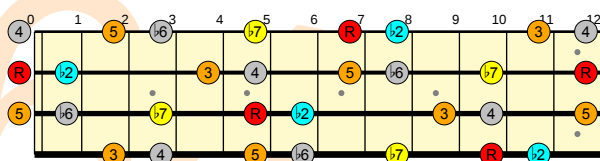
M bebop



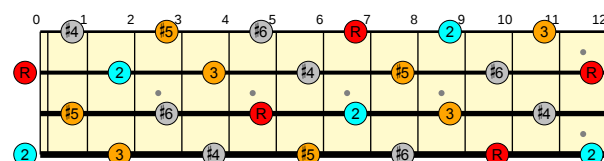
aug.



dim.

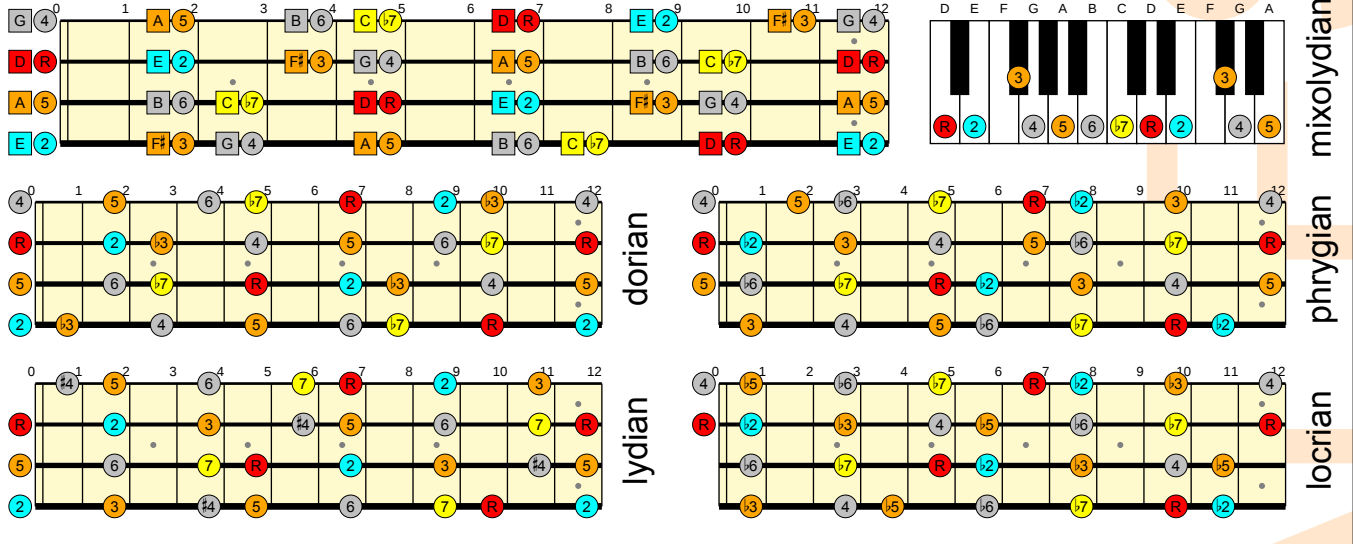


jewish

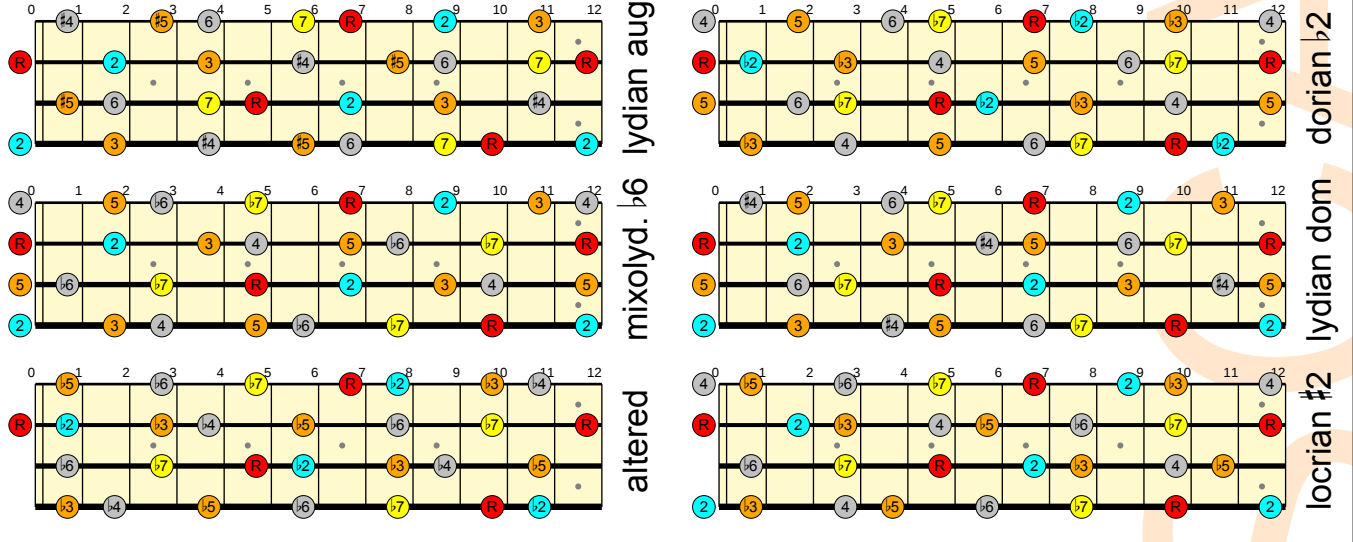


wh. tone

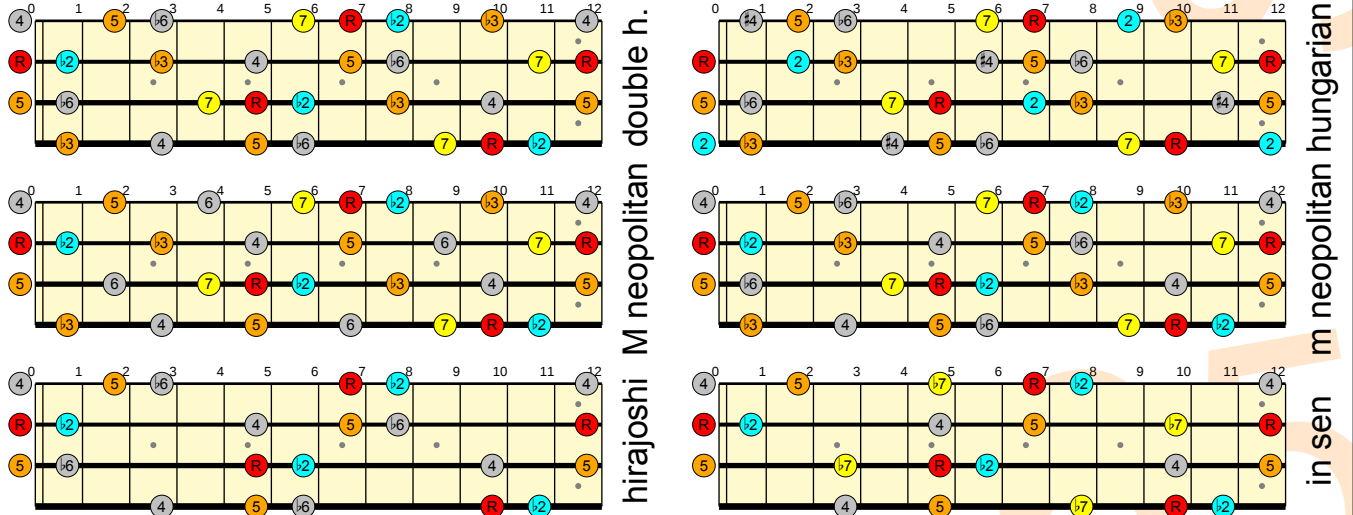
MAJOR MODE SCALES



MINOR MODE SCALES

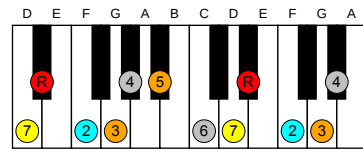
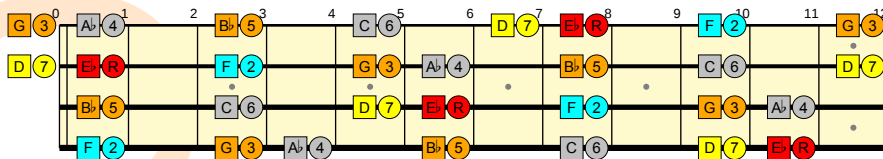


SYNTHETIC / OBSCURE SCALES

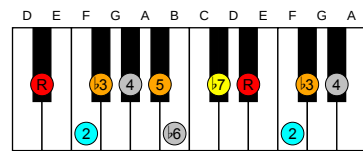
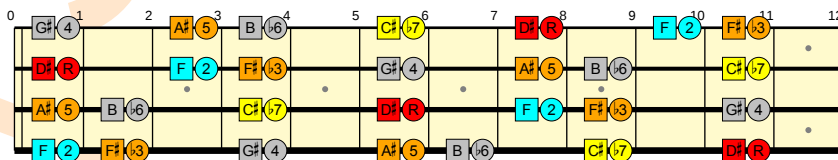


E $\flat$ or D $\sharp$

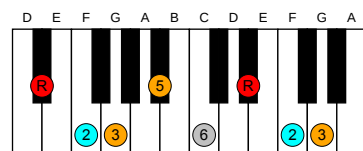
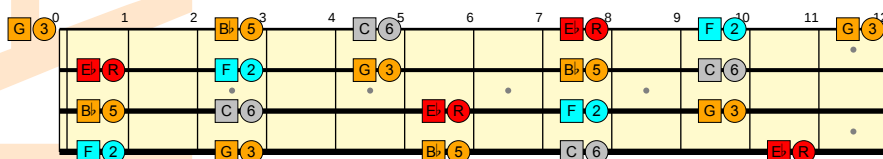
SCALES



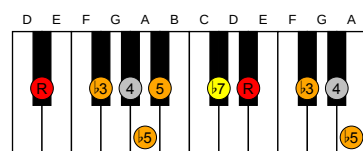
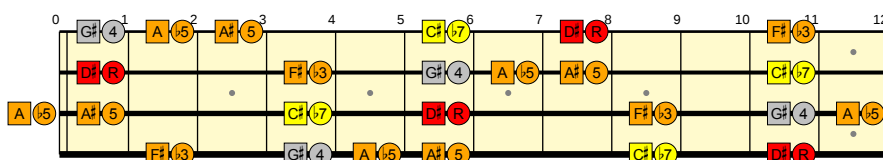
major



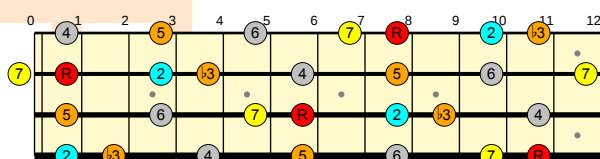
minor



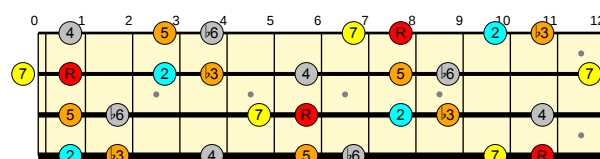
pentatonic



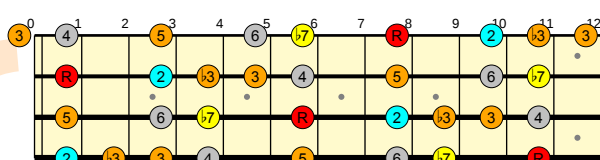
blues



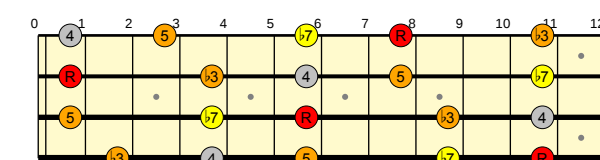
m. minor



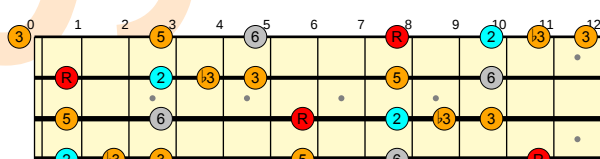
h. minor



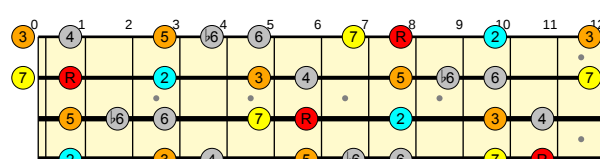
m bebop



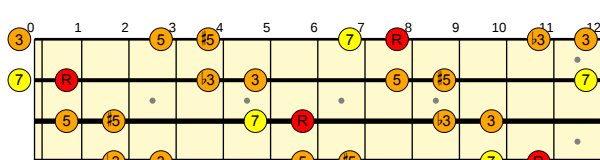
m pent.



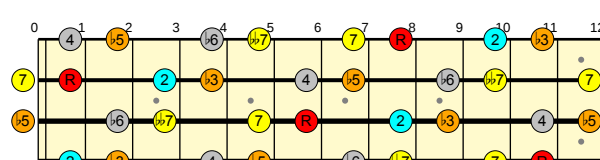
M blues



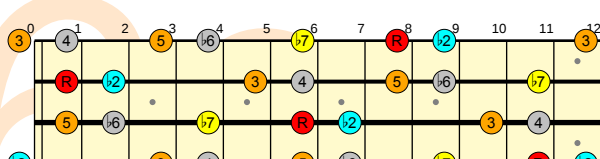
M bebop



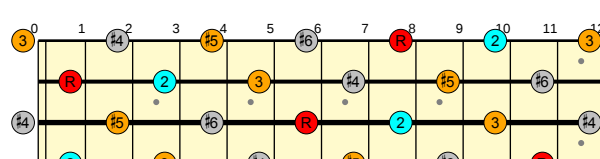
aug.



dim.

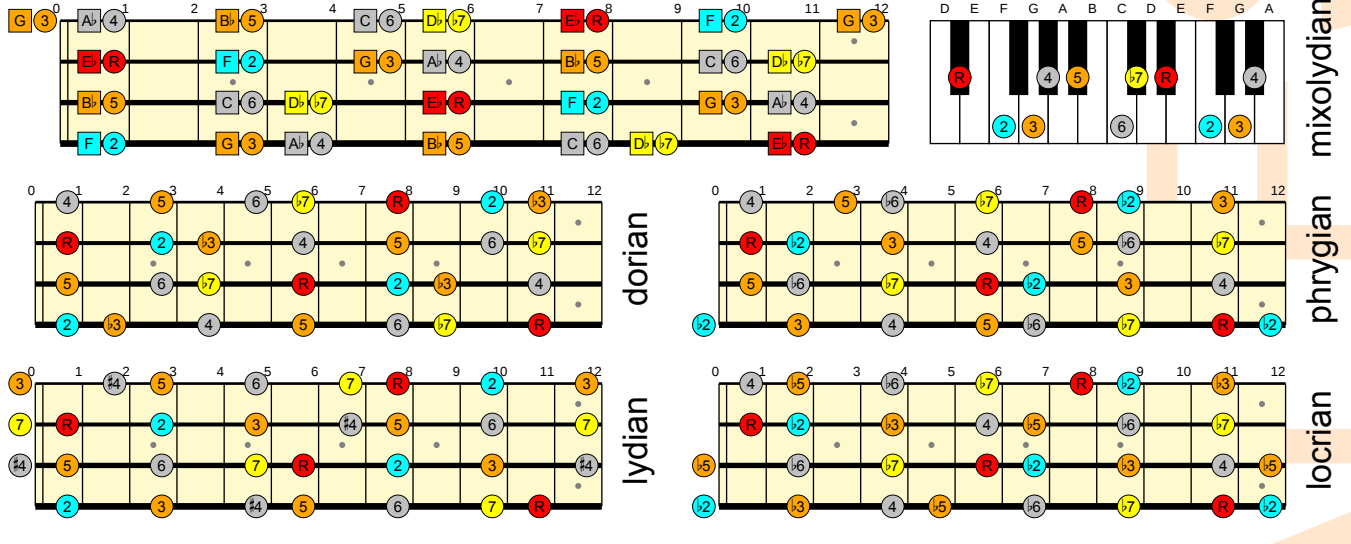


jewish

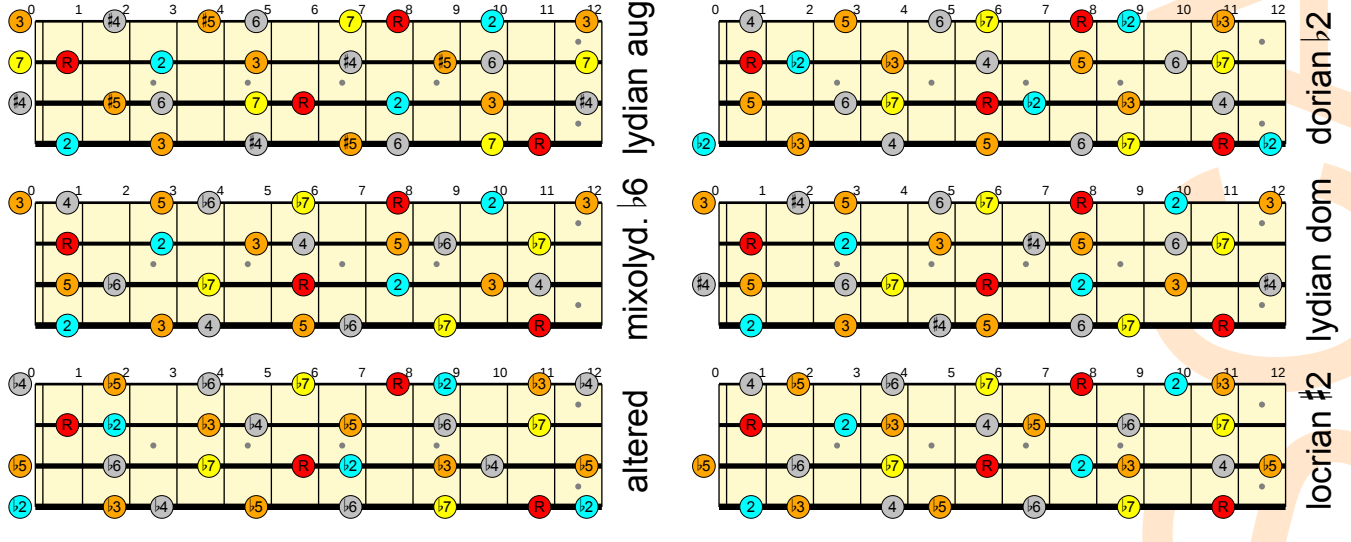


wh. tone

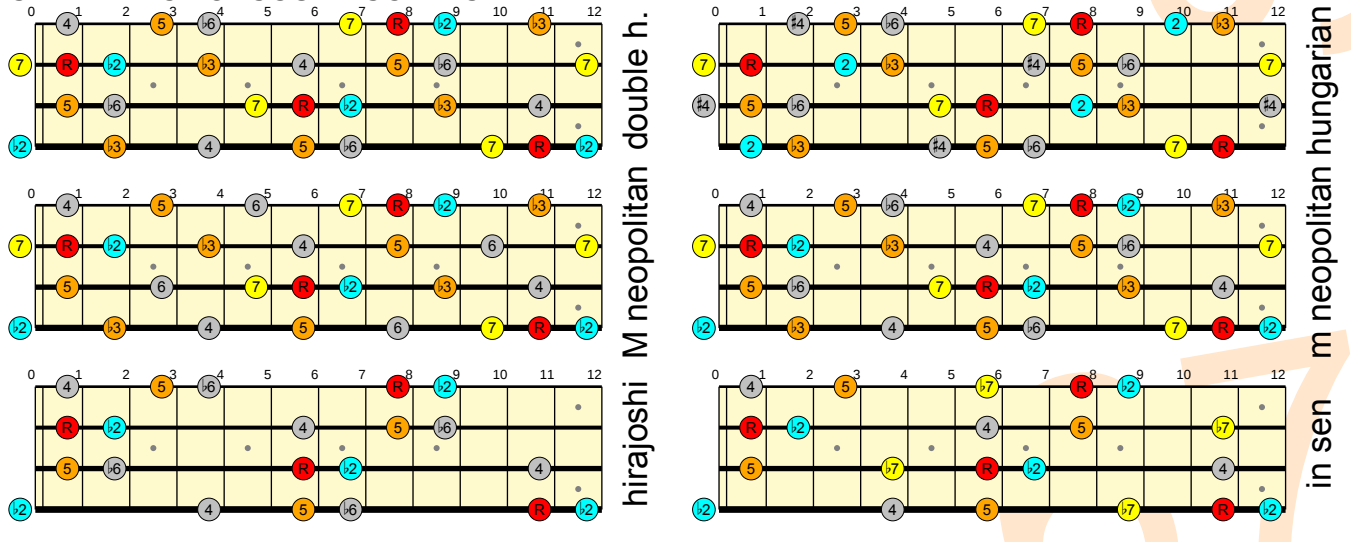
MAJOR MODE SCALES



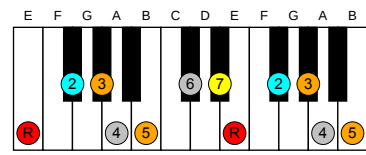
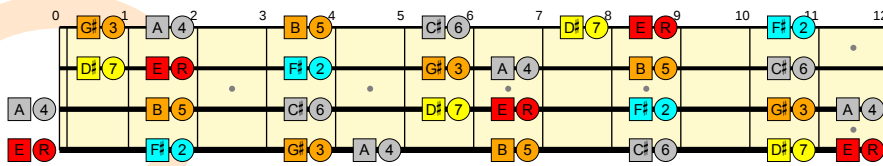
MINOR MODE SCALES



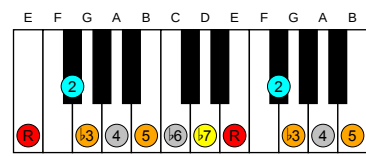
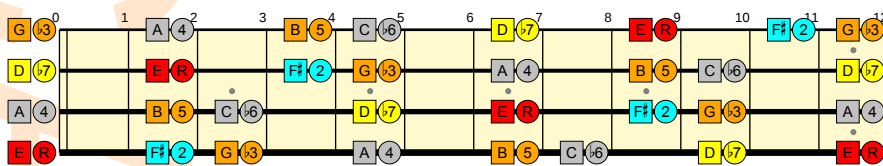
SYNTHETIC / OBSCURE SCALES



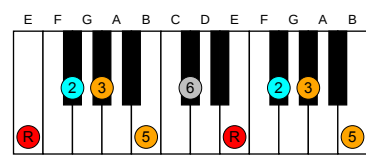
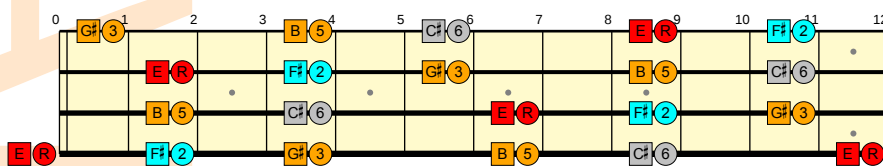
SCALES



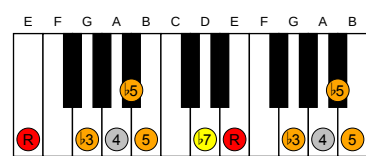
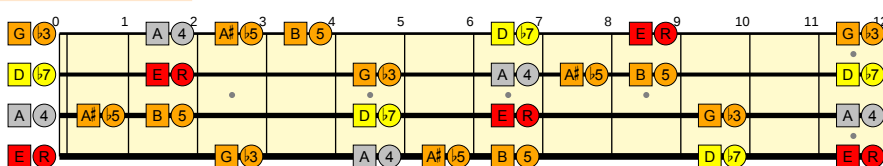
major



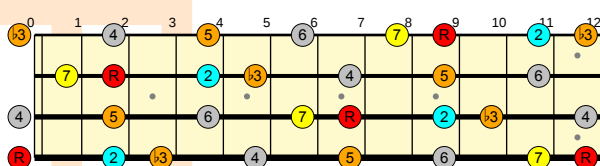
minor



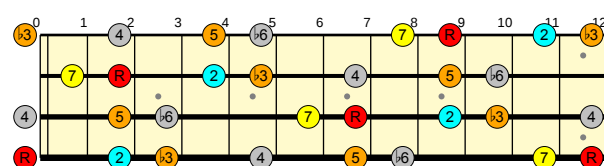
pentatonic



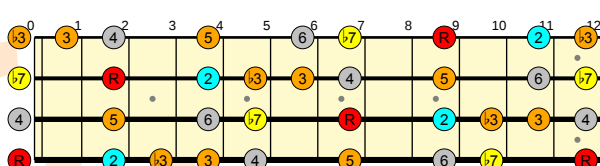
blues



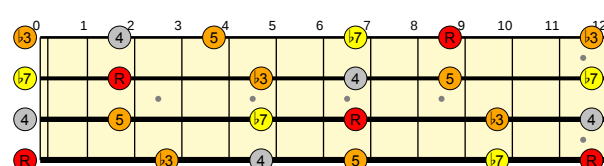
m. minor



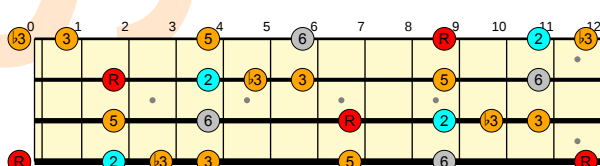
h. minor



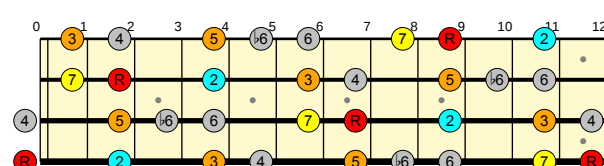
m bebop



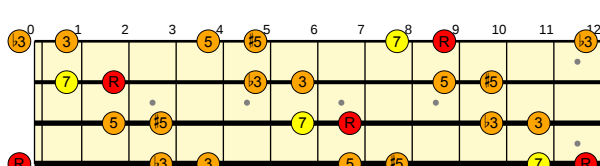
m pent.



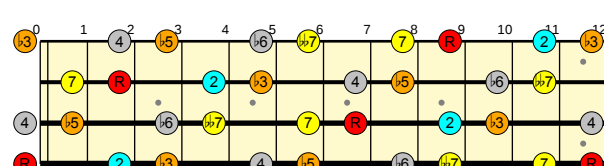
M blues



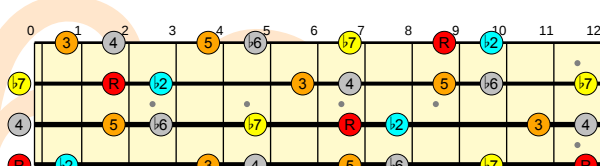
M bebop



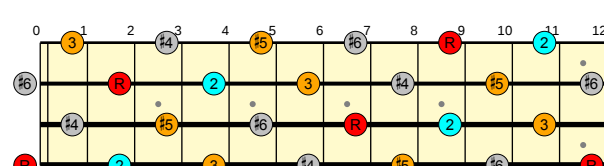
aug.



dim.



jewish



wh. tone

MAJOR MODE SCALES

Diagram showing the fretboard for Major Mode Scales (Ionian, Dorian, Phrygian, Lydian, Mixolydian, Locrian) across the 12 frets. The scales are represented by colored circles (Red, Yellow, Blue, Grey) indicating fingerings and accidentals. A keyboard diagram at the top right shows the scale patterns for Ionian, Dorian, Phrygian, Lydian, Mixolydian, and Locrian.

Ionian (Major): 0-12 frets. Fingering: 1-2-3-4-5-6-7-8-9-10-11-12. Accidentals: None.

Dorian: 0-12 frets. Fingering: 1-2-3-4-5-6-7-8-9-10-11-12. Accidentals: None.

Phrygian: 0-12 frets. Fingering: 1-2-3-4-5-6-7-8-9-10-11-12. Accidentals: None.

Lydian: 0-12 frets. Fingering: 1-2-3-4-5-6-7-8-9-10-11-12. Accidentals: None.

Mixolydian: 0-12 frets. Fingering: 1-2-3-4-5-6-7-8-9-10-11-12. Accidentals: None.

Locrian: 0-12 frets. Fingering: 1-2-3-4-5-6-7-8-9-10-11-12. Accidentals: None.

MINOR MODE SCALES

Diagram showing the fretboard for Minor Mode Scales (Aeolian, Dorian b2, Lydian b6, Mixolydian b6, Altered, Locrian #2) across the 12 frets. The scales are represented by colored circles (Red, Yellow, Blue, Grey) indicating fingerings and accidentals.

Aeolian (Minor): 0-12 frets. Fingering: 1-2-3-4-5-6-7-8-9-10-11-12. Accidentals: None.

Dorian b2: 0-12 frets. Fingering: 1-2-3-4-5-6-7-8-9-10-11-12. Accidentals: None.

Lydian b6: 0-12 frets. Fingering: 1-2-3-4-5-6-7-8-9-10-11-12. Accidentals: None.

Mixolydian b6: 0-12 frets. Fingering: 1-2-3-4-5-6-7-8-9-10-11-12. Accidentals: None.

Altered: 0-12 frets. Fingering: 1-2-3-4-5-6-7-8-9-10-11-12. Accidentals: None.

Locrian #2: 0-12 frets. Fingering: 1-2-3-4-5-6-7-8-9-10-11-12. Accidentals: None.

SYNTHETIC / OBSCURE SCALES

Diagram showing the fretboard for Synthetic / Obscure Scales (Hirajoshi, M neapolitan, Double h., M neapolitan, Hungarian, In sen) across the 12 frets. The scales are represented by colored circles (Red, Yellow, Blue, Grey) indicating fingerings and accidentals.

Hirajoshi: 0-12 frets. Fingering: 1-2-3-4-5-6-7-8-9-10-11-12. Accidentals: None.

M neapolitan: 0-12 frets. Fingering: 1-2-3-4-5-6-7-8-9-10-11-12. Accidentals: None.

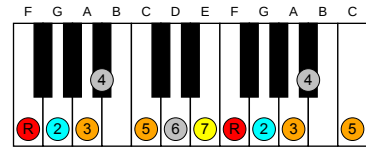
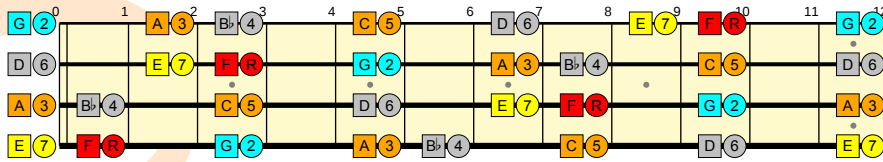
Double h.: 0-12 frets. Fingering: 1-2-3-4-5-6-7-8-9-10-11-12. Accidentals: None.

M neapolitan: 0-12 frets. Fingering: 1-2-3-4-5-6-7-8-9-10-11-12. Accidentals: None.

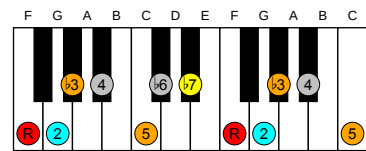
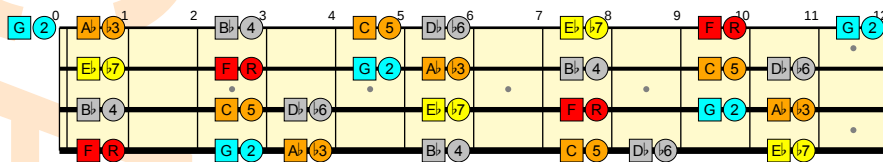
Hungarian: 0-12 frets. Fingering: 1-2-3-4-5-6-7-8-9-10-11-12. Accidentals: None.

In sen: 0-12 frets. Fingering: 1-2-3-4-5-6-7-8-9-10-11-12. Accidentals: None.

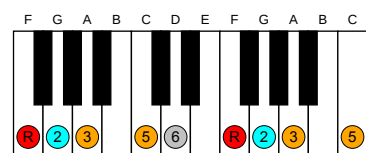
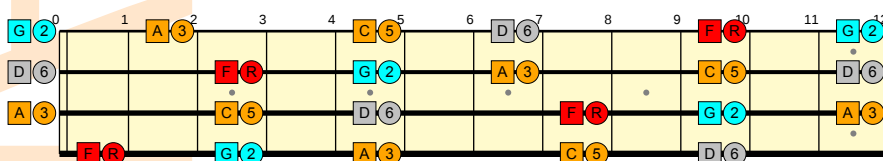
SCALES



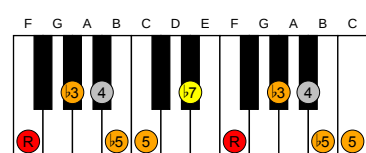
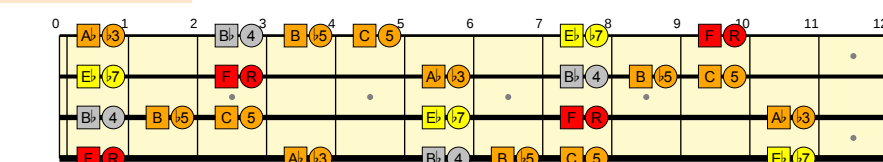
major



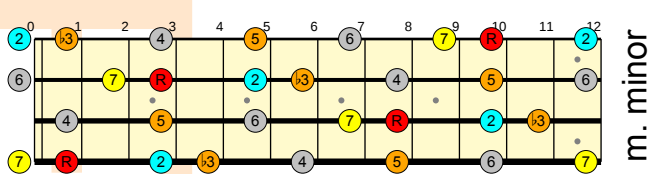
minor



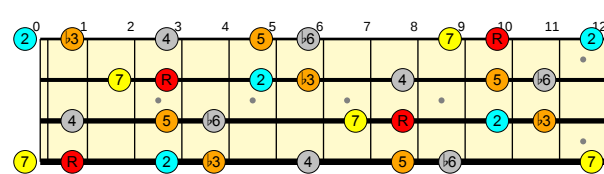
pentatonic



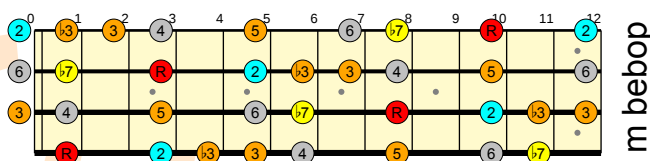
blues



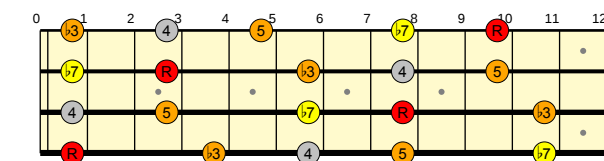
m. minor



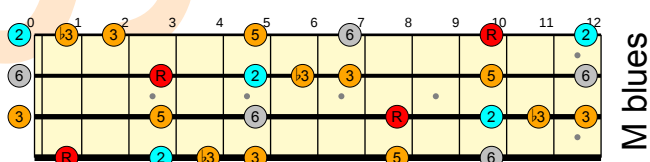
h. minor



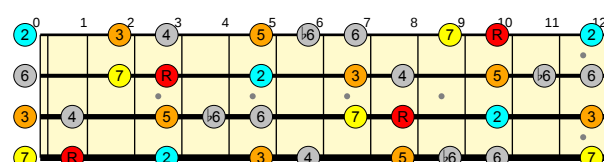
m bebop



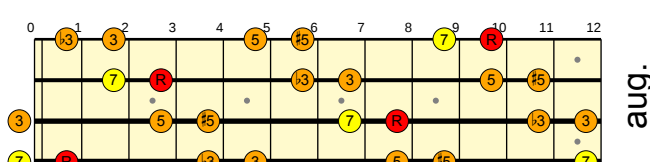
m pent.



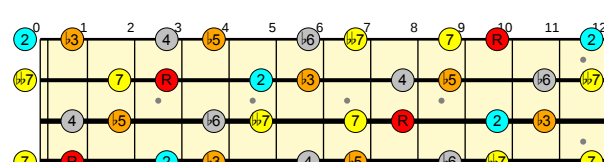
M blues



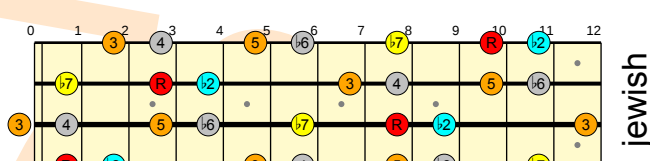
M bebop



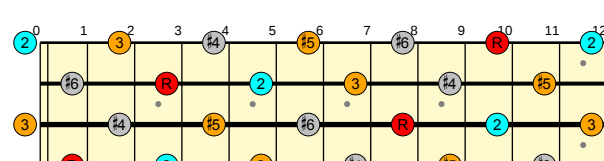
aug.



dim.

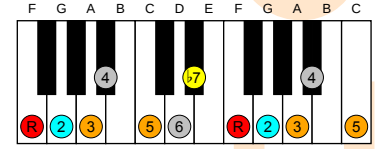
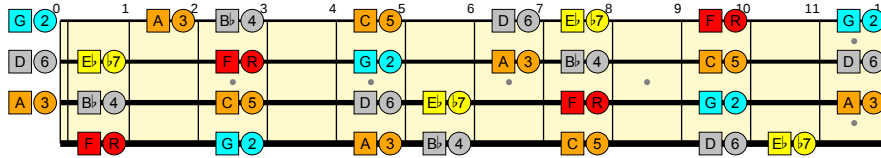


jewish

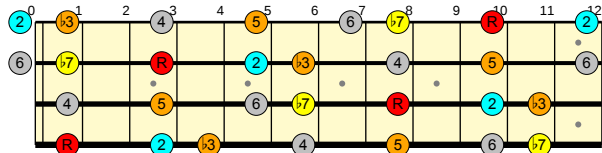


wh. tone

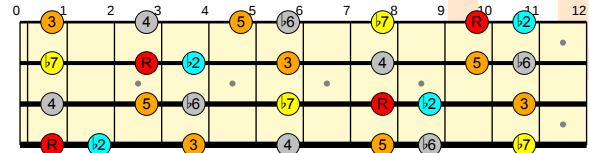
MAJOR MODE SCALES



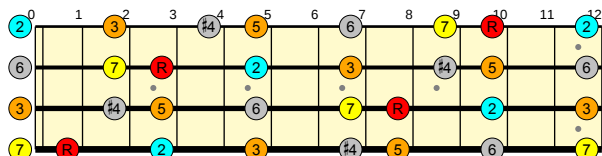
ionian
mixolydian
mixolydian



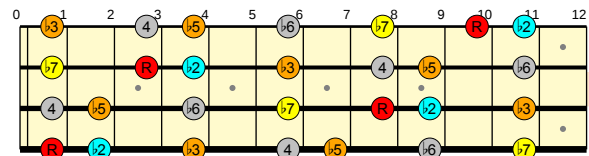
dorian



phrygian

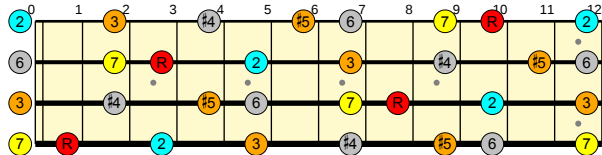


lydian

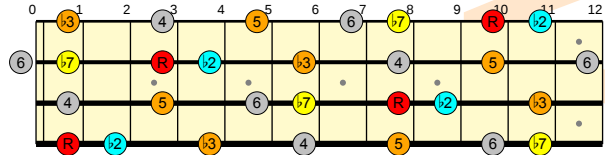


locrian

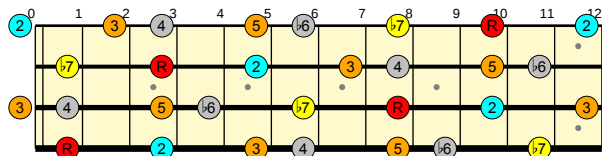
MINOR MODE SCALES



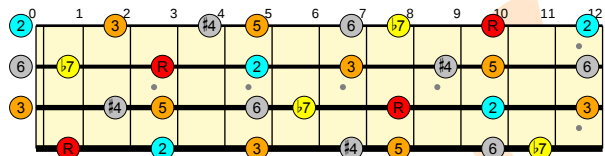
lydian aug



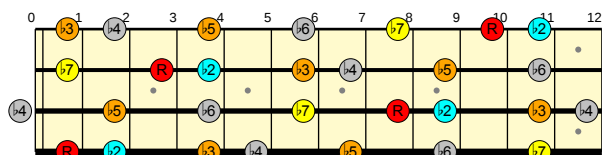
dorian ♭2



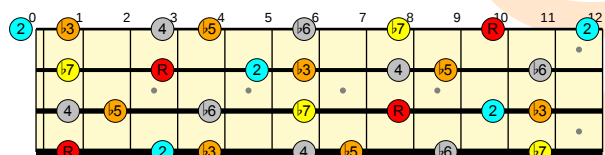
mixolyd. ♭6



lydian dom

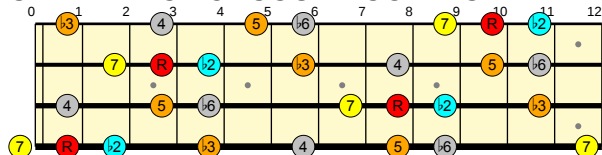


altered

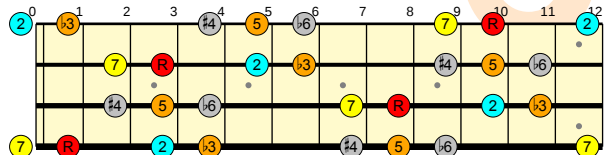


locrian ♯2

SYNTHETIC / OBSCURE SCALES



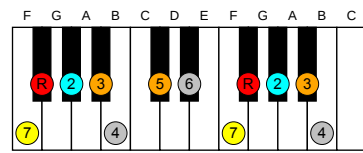
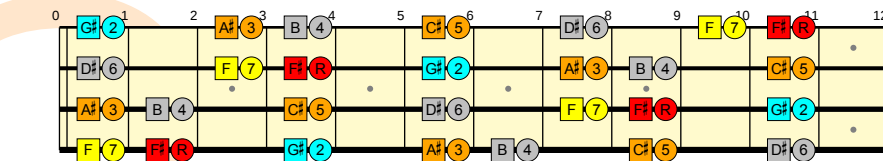
hirajoshi
M neopolitan
double h.



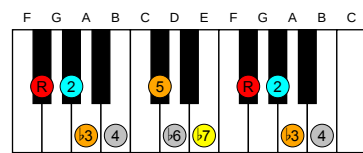
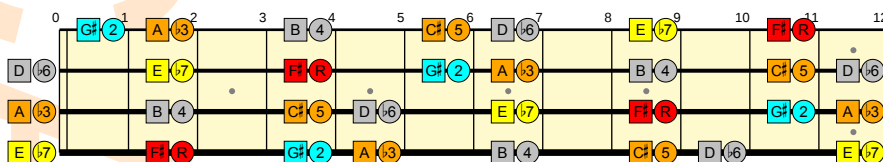
in sen
m neopolitan
hungarian

F# or Gb

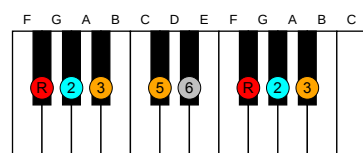
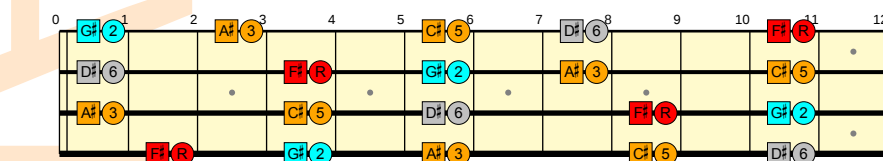
SCALES



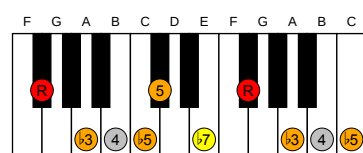
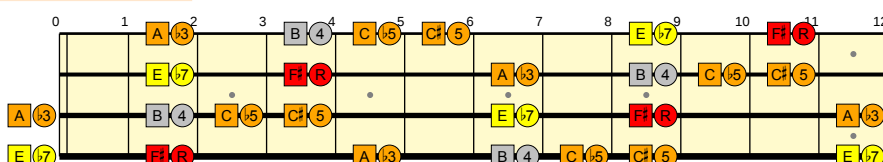
major



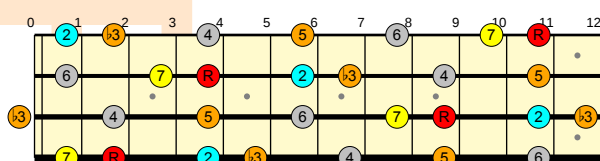
minor



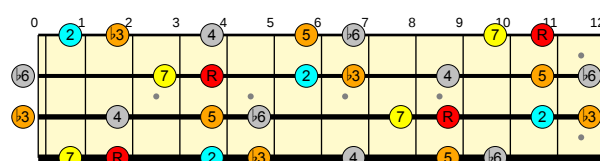
pentatonic



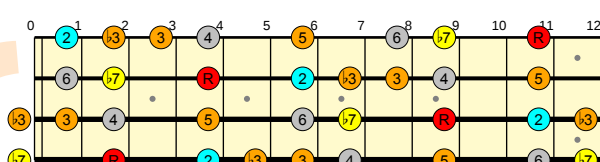
blues



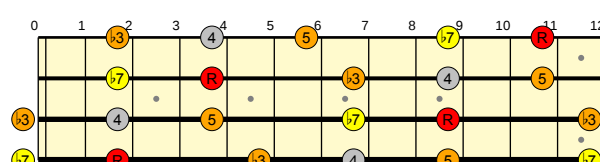
m. minor



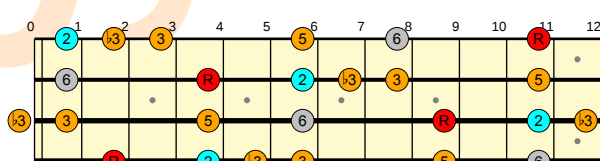
h. minor



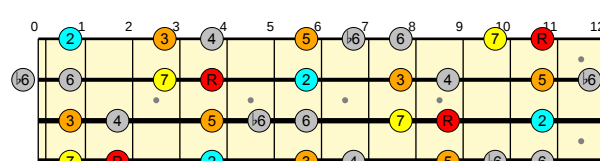
m bebop



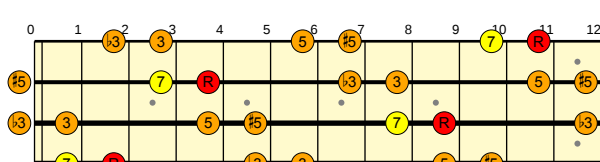
m pent.



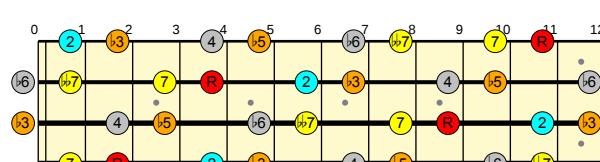
M blues



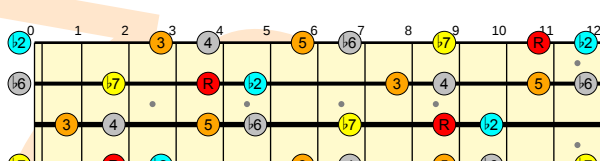
M bebop



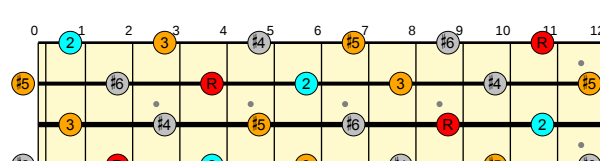
aug.



dim.

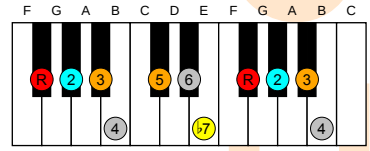
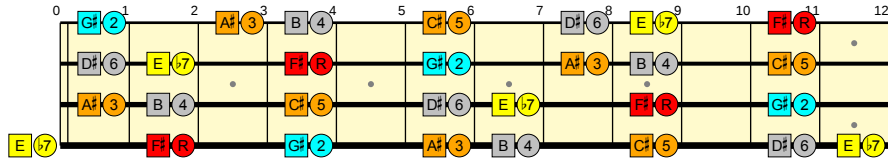


jewish

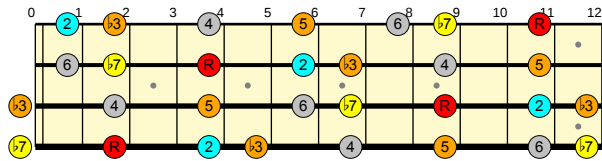


wh. tone

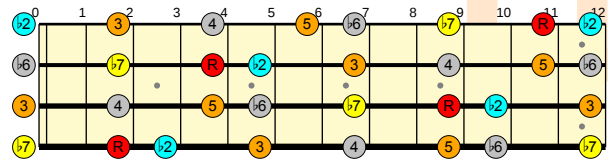
MAJOR MODE SCALES



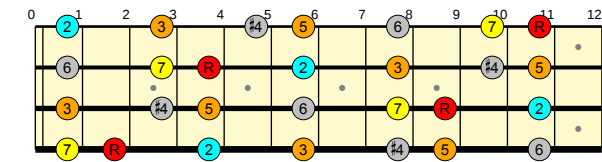
ionian



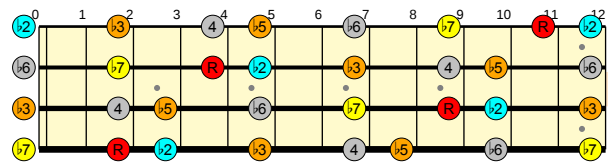
dorian



phrygian

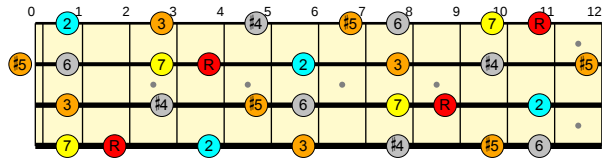


lydian

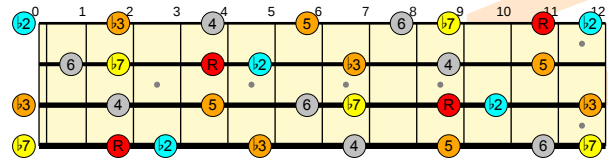


mixolydian

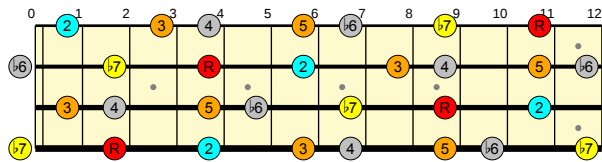
MINOR MODE SCALES



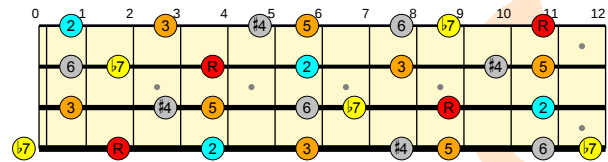
dorian b9



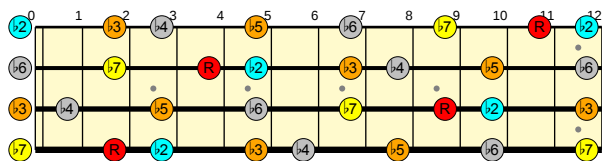
dorian #2



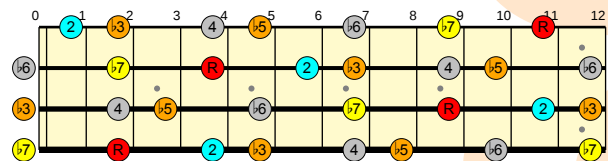
dorian #6



dorian dom

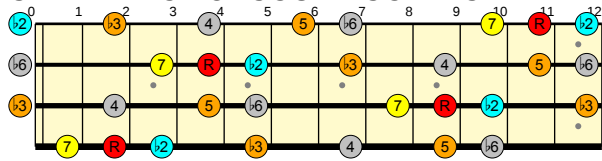


lydian b7

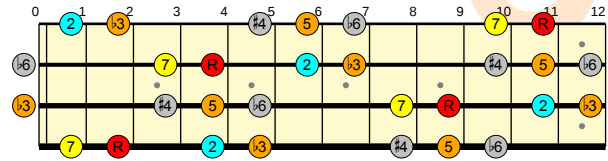


lydian #2

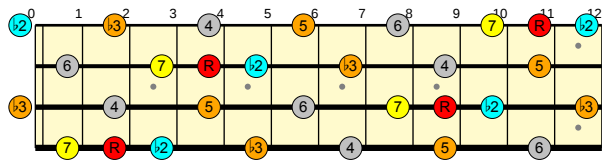
SYNTHETIC / OBSCURE SCALES



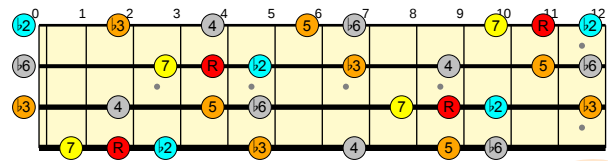
hirajoshi



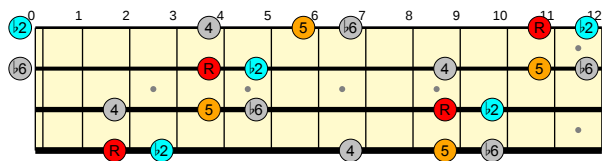
neapolitan double h.



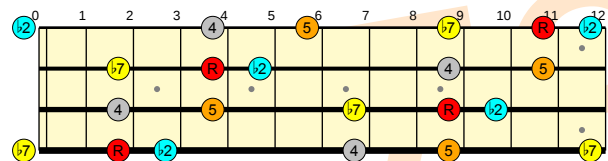
m neapolitan



hungarian



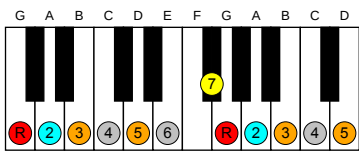
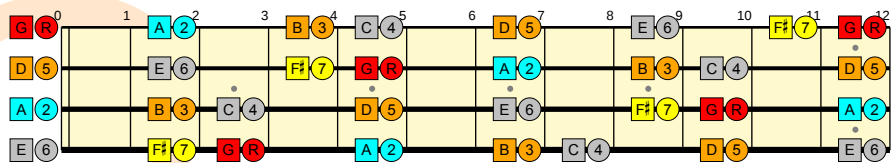
in sen



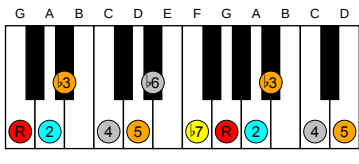
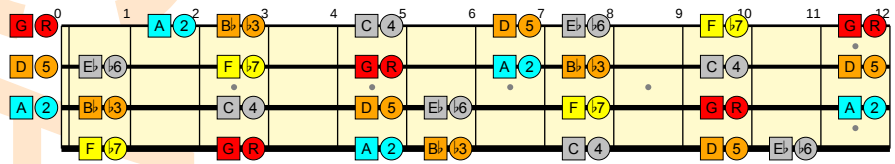
in sen

G

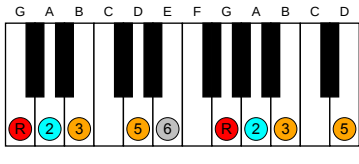
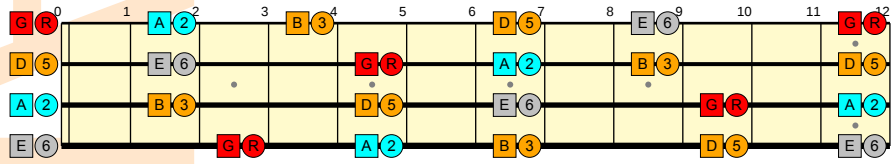
SCALES



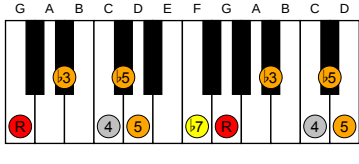
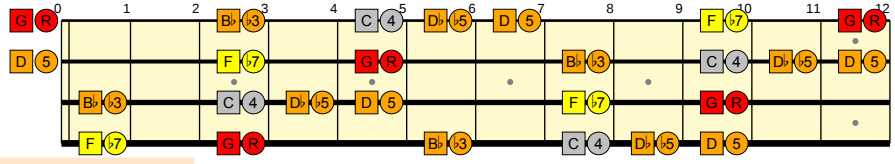
major



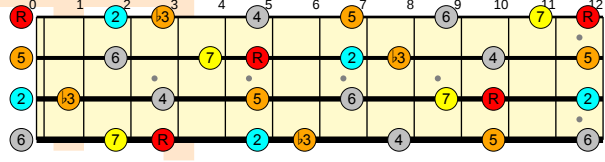
minor



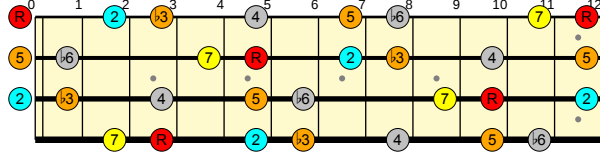
pentatonic



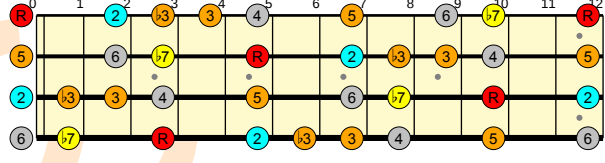
blues



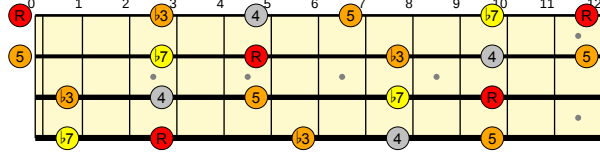
m. minor



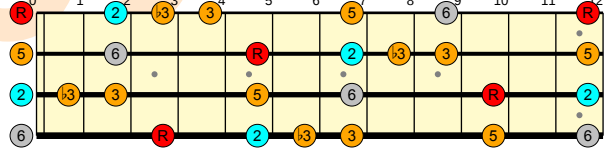
h. minor



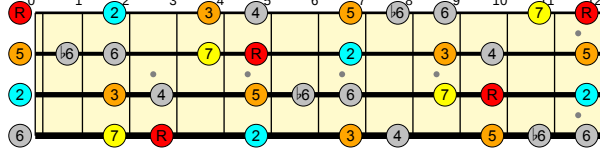
m bebop



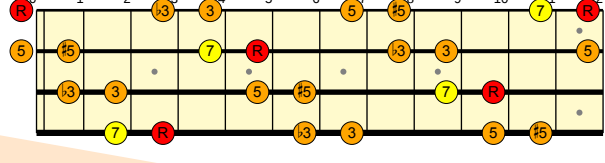
m pent.



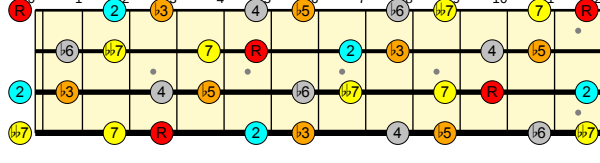
M blues



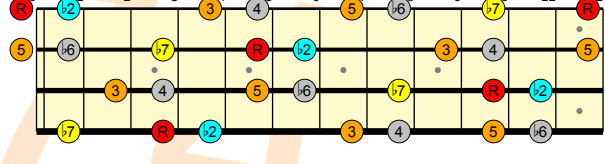
M bebop



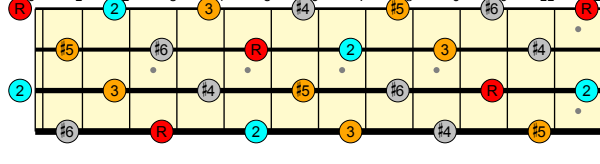
aug.



dim.

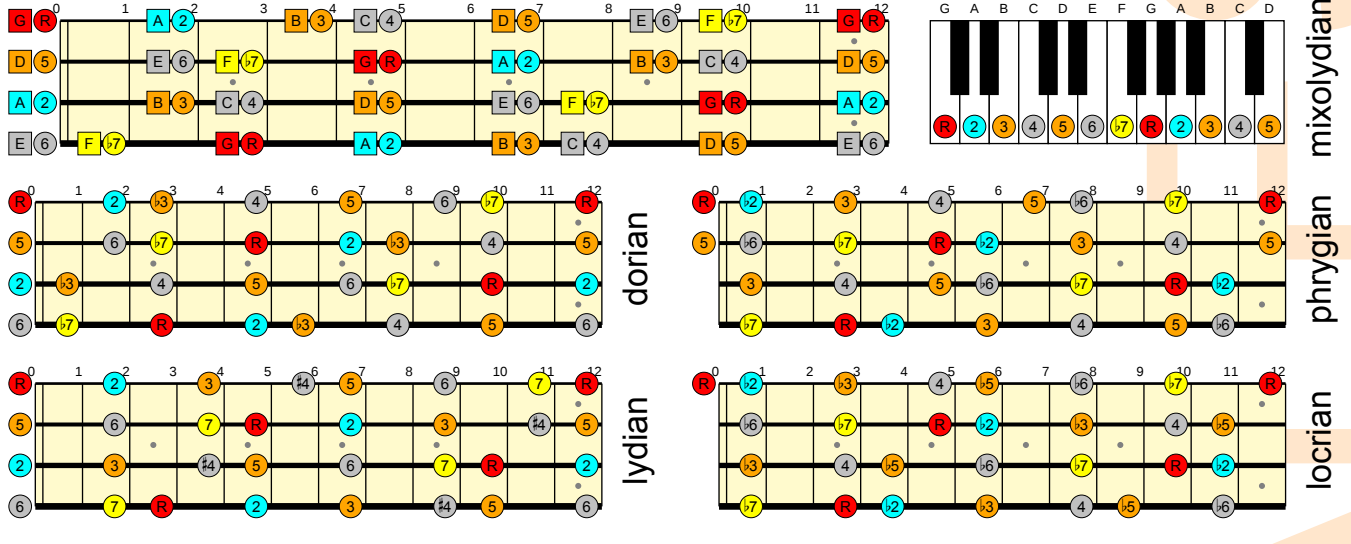


jewish

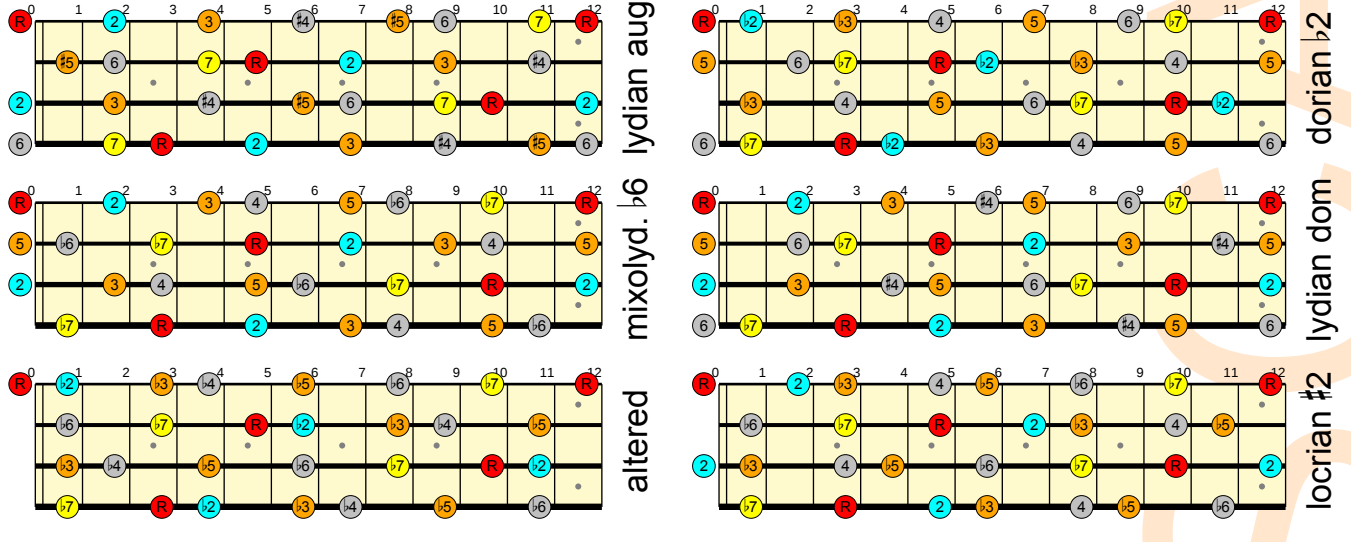


wh. tone

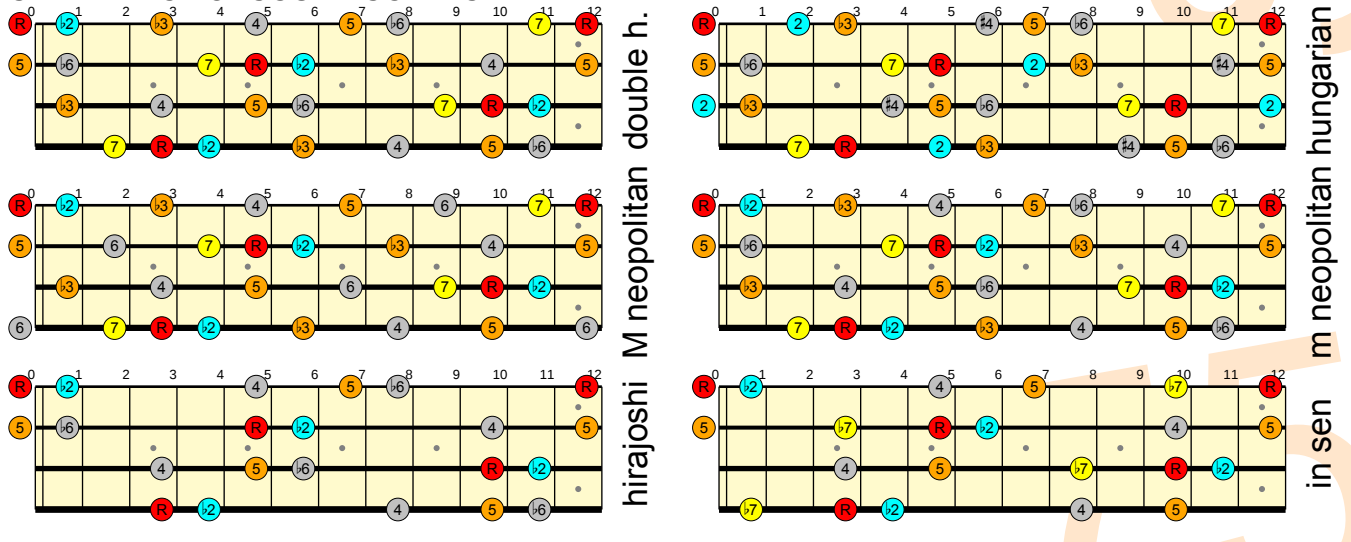
MAJOR MODE SCALES



MINOR MODE SCALES

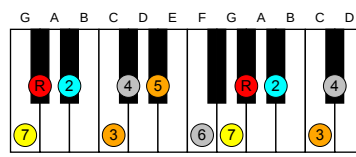
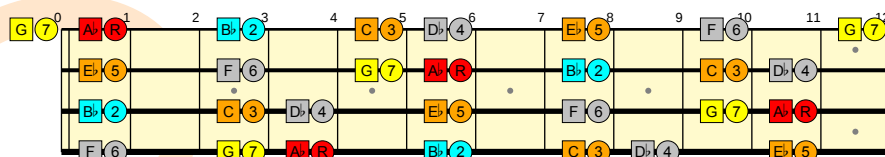


SYNTHETIC / OBSCURE SCALES

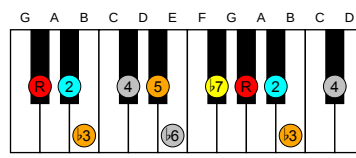
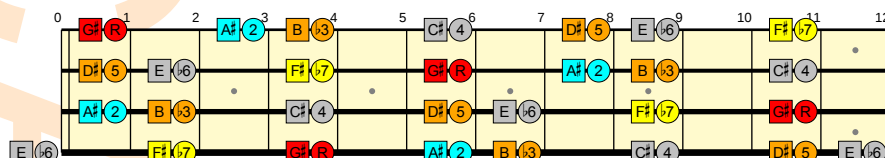


G# or Ab

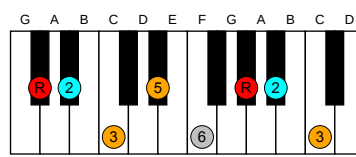
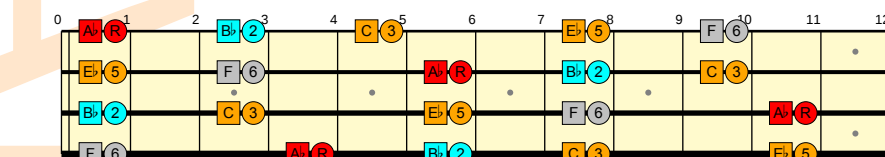
SCALES



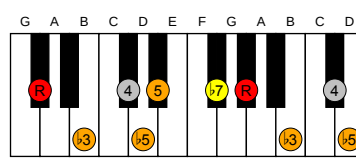
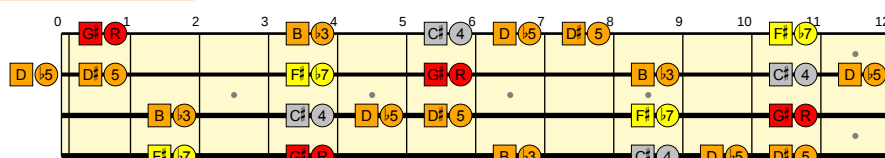
major



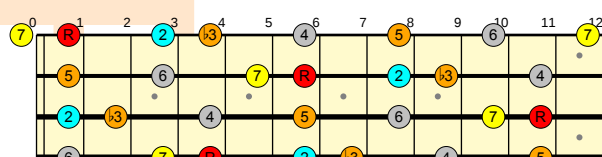
minor



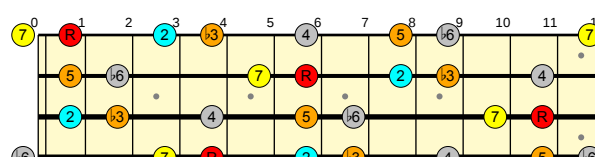
pentatonic



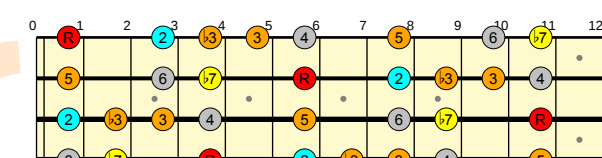
blues



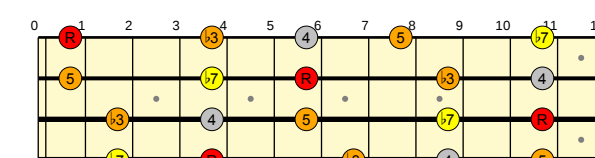
m. minor



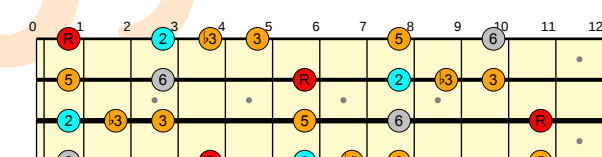
h. minor



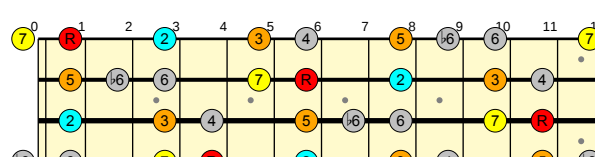
m bebop



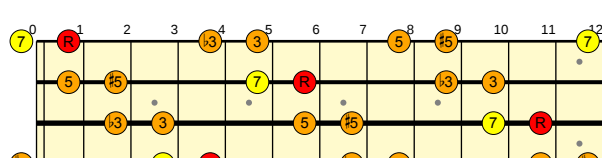
m pent.



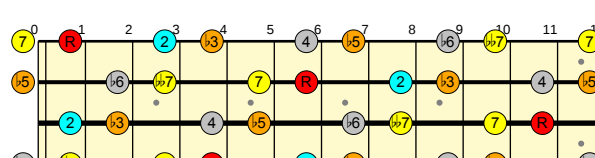
M blues



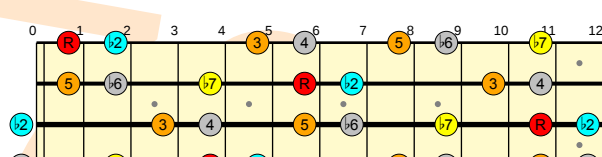
M bebop



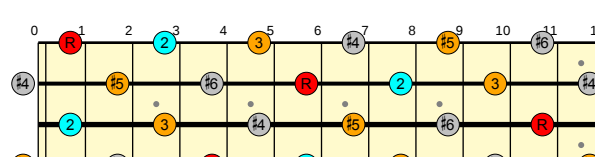
aug.



dim.

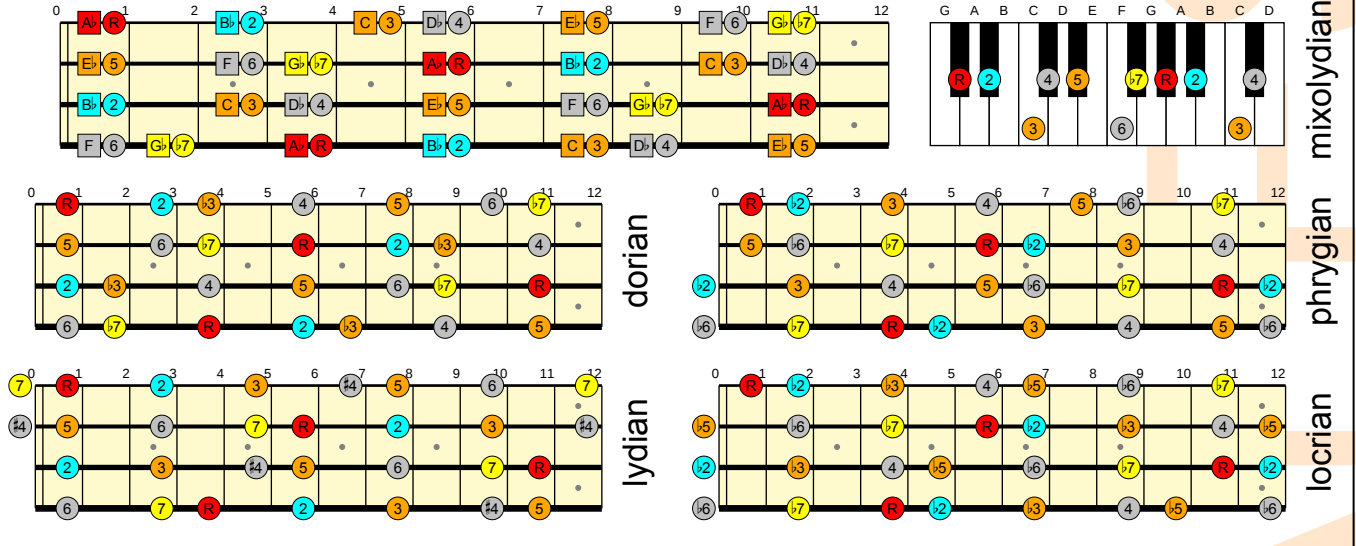


jewish

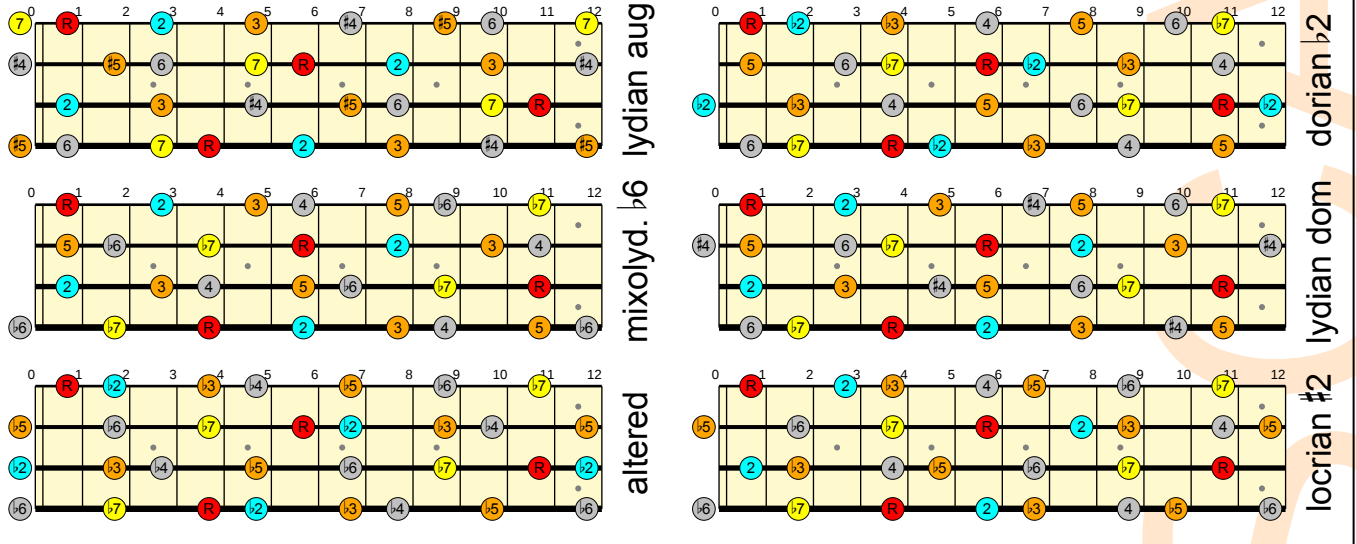


wh. tone

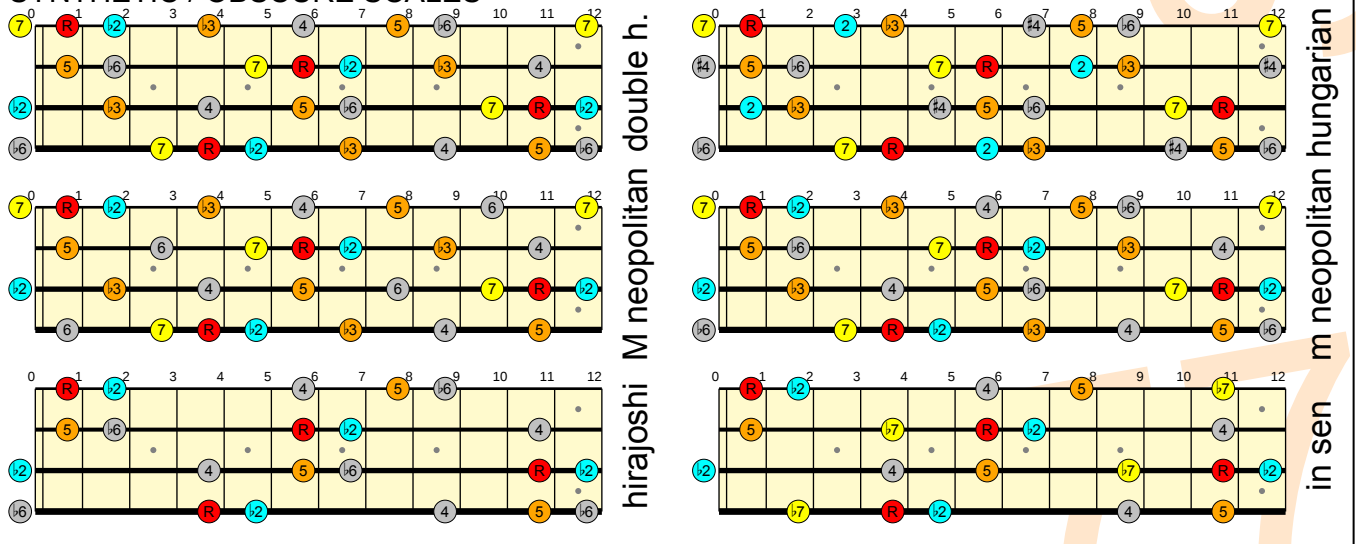
MAJOR MODE SCALES



MINOR MODE SCALES



SYNTHETIC / OBSCURE SCALES



SCALES OVER CHORDS

Look up the chord in the left column. Spots show which scales you can use to solo over the top.

	BASIC				BLUES		DIM/AUG		MAJOR MODE SCALES					MINOR MODE SCALES					
	major	minor	m. minor	h. minor	blues	M blues	dim.	aug.	dorian	phrygian	lydian	locrian	mixolydian	dorian $\flat 2$	lydian aug	lydian dom	mixolyd. $\flat 6$	locrian $\sharp 2$	altered
Major																			
m																			
M7																			
m7																			
7																			
sus4																			
2																			
11																			
6																			
M7+5																			
+5																			
dim7																			
dim																			
5																			
6+9																			
m6																			
mM7																			
m9																			
m6+9																			
m11																			
9																			
13																			
7sus4																			
aug4																			
m7d5																			
M7d5																			
dim5																			
7+5																			

CAPO REFERENCE

To hear the note in the first row, play the note in the row corresponding to your capo.

Hear:	A	B $\flat$ or A $\sharp$	B	C	C $\sharp$ or D $\flat$	D	E $\flat$ or D $\sharp$	E	F	F $\sharp$ or G $\flat$	G	G $\sharp$ or A $\flat$
Capo 1	G $\sharp$ or A $\flat$	A	B $\flat$ or A $\sharp$	B	C	C $\sharp$ or D $\flat$	D	E $\flat$ or D $\sharp$	E	F	F $\sharp$ or G $\flat$	G
Capo 2	G	G $\sharp$ or A $\flat$	A	B $\flat$ or A $\sharp$	B	C	C $\sharp$ or D $\flat$	D	E $\flat$ or D $\sharp$	E	F	F $\sharp$ or G $\flat$
Capo 3	F $\sharp$ or G $\flat$	G	G $\sharp$ or A $\flat$	A	B $\flat$ or A $\sharp$	B	C	C $\sharp$ or D $\flat$	D	E $\flat$ or D $\sharp$	E	F
Capo 4	F	F $\sharp$ or G $\flat$	G	G $\sharp$ or A $\flat$	A	B $\flat$ or A $\sharp$	B	C	C $\sharp$ or D $\flat$	D	E $\flat$ or D $\sharp$	E
Capo 5	E	F	F $\sharp$ or G $\flat$	G	G $\sharp$ or A $\flat$	A	B $\flat$ or A $\sharp$	B	C	C $\sharp$ or D $\flat$	D	E $\flat$ or D $\sharp$
Capo 6	E $\flat$ or D $\sharp$	E	F	F $\sharp$ or G $\flat$	G	G $\sharp$ or A $\flat$	A	B $\flat$ or A $\sharp$	B	C	C $\sharp$ or D $\flat$	D
Capo 7	D	E $\flat$ or D $\sharp$	E	F	F $\sharp$ or G $\flat$	G	G $\sharp$ or A $\flat$	A	B $\flat$ or A $\sharp$	B	C	C $\sharp$ or D $\flat$

Play the note in the first row, and you'll hear the note in the row corresponding to your capo.

Play:	A	B $\flat$ or A $\sharp$	B	C	C $\sharp$ or D $\flat$	D	E $\flat$ or D $\sharp$	E	F	F $\sharp$ or G $\flat$	G	G $\sharp$ or A $\flat$
Capo 1	B $\flat$ or A $\sharp$	B	C	C $\sharp$ or D $\flat$	D	E $\flat$ or D $\sharp$	E	F	F $\sharp$ or G $\flat$	G	G $\sharp$ or A $\flat$	A
Capo 2	B	C	C $\sharp$ or D $\flat$	D	E $\flat$ or D $\sharp$	E	F	F $\sharp$ or G $\flat$	G	G $\sharp$ or A $\flat$	A	B $\flat$ or A $\sharp$
Capo 3	C	C $\sharp$ or D $\flat$	D	E $\flat$ or D $\sharp$	E	F	F $\sharp$ or G $\flat$	G	G $\sharp$ or A $\flat$	A	B $\flat$ or A $\sharp$	B
Capo 4	C $\sharp$ or D $\flat$	D	E $\flat$ or D $\sharp$	E	F	F $\sharp$ or G $\flat$	G	G $\sharp$ or A $\flat$	A	B $\flat$ or A $\sharp$	B	C
Capo 5	D	E $\flat$ or D $\sharp$	E	F	F $\sharp$ or G $\flat$	G	G $\sharp$ or A $\flat$	A	B $\flat$ or A $\sharp$	B	C	C $\sharp$ or D $\flat$
Capo 6	E $\flat$ or D $\sharp$	E	F	F $\sharp$ or G $\flat$	G	G $\sharp$ or A $\flat$	A	B $\flat$ or A $\sharp$	B	C	C $\sharp$ or D $\flat$	D
Capo 7	E	F	F $\sharp$ or G $\flat$	G	G $\sharp$ or A $\flat$	A	B $\flat$ or A $\sharp$	B	C	C $\sharp$ or D $\flat$	D	E $\flat$ or D $\sharp$

TRANSPOSITION GUIDE

The column is the note to transpose (from the red row), the row is the number of semitones difference.

6 stns	E $\flat$ or D $\sharp$	E	F	F $\sharp$ or G $\flat$	G	G $\sharp$ or A $\flat$	A	B $\flat$ or A $\sharp$	B	C	C $\sharp$ or D $\flat$	D
5 stns	D	E $\flat$ or D $\sharp$	E	F	F $\sharp$ or G $\flat$	G	G $\sharp$ or A $\flat$	A	B $\flat$ or A $\sharp$	B	C	C $\sharp$ or D $\flat$
4 stns	C $\sharp$ or D $\flat$	D	E $\flat$ or D $\sharp$	E	F	F $\sharp$ or G $\flat$	G	G $\sharp$ or A $\flat$	A	B $\flat$ or A $\sharp$	B	C
3 stns	C	C $\sharp$ or D $\flat$	D	E $\flat$ or D $\sharp$	E	F	F $\sharp$ or G $\flat$	G	G $\sharp$ or A $\flat$	A	B $\flat$ or A $\sharp$	B
2 stns	B	C	C $\sharp$ or D $\flat$	D	E $\flat$ or D $\sharp$	E	F	F $\sharp$ or G $\flat$	G	G $\sharp$ or A $\flat$	A	B $\flat$ or A $\sharp$
1 stns	B $\flat$ or A $\sharp$	B	C	C $\sharp$ or D $\flat$	D	E $\flat$ or D $\sharp$	E	F	F $\sharp$ or G $\flat$	G	G $\sharp$ or A $\flat$	A
	A	B $\flat$ or A $\sharp$	B	C	C $\sharp$ or D $\flat$	D	E $\flat$ or D $\sharp$	E	F	F $\sharp$ or G $\flat$	G	G $\sharp$ or A $\flat$
-1 stns	G $\sharp$ or A $\flat$	A	B $\flat$ or A $\sharp$	B	C	C $\sharp$ or D $\flat$	D	E $\flat$ or D $\sharp$	E	F	F $\sharp$ or G $\flat$	G
-2 stns	G	G $\sharp$ or A $\flat$	A	B $\flat$ or A $\sharp$	B	C	C $\sharp$ or D $\flat$	D	E $\flat$ or D $\sharp$	E	F	F $\sharp$ or G $\flat$
-3 stns	F $\sharp$ or G $\flat$	G	G $\sharp$ or A $\flat$	A	B $\flat$ or A $\sharp$	B	C	C $\sharp$ or D $\flat$	D	E $\flat$ or D $\sharp$	E	F
-4 stns	F	F $\sharp$ or G $\flat$	G	G $\sharp$ or A $\flat$	A	B $\flat$ or A $\sharp$	B	C	C $\sharp$ or D $\flat$	D	E $\flat$ or D $\sharp$	E
-5 stns	E	F	F $\sharp$ or G $\flat$	G	G $\sharp$ or A $\flat$	A	B $\flat$ or A $\sharp$	B	C	C $\sharp$ or D $\flat$	D	E $\flat$ or D $\sharp$
-6 stns	E $\flat$ or D $\sharp$	E	F	F $\sharp$ or G $\flat$	G	G $\sharp$ or A $\flat$	A	B $\flat$ or A $\sharp$	B	C	C $\sharp$ or D $\flat$	D